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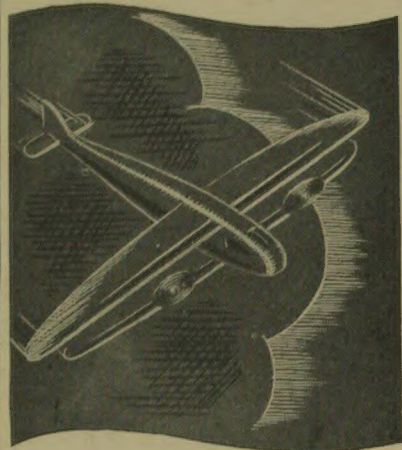
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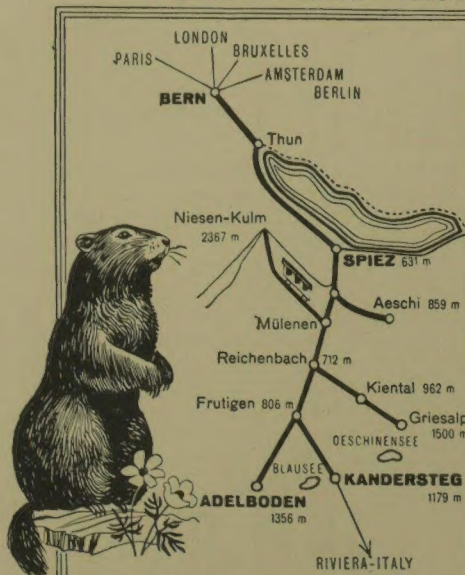
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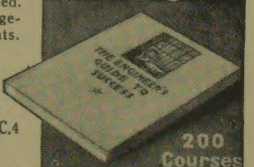
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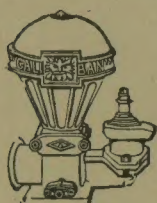
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THE ILLUSTRATED

LONDON

NEWS

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SATURDAY, JULY 2, 1938.



THE QUEEN'S MOTHER LEAVES HER HISTORIC HOME FOR THE LAST TIME: A FARM WAGON BEARING THE COFFIN OF LADY STRATHMORE, AND FOLLOWED ON FOOT BY THE KING, STARTING FROM GLAMIS CASTLE.

The Countess of Strathmore, mother of the Queen, was laid to rest on June 27 in the private burial ground beside the church at Glamis, Forfar, about a mile from Glamis Castle, where her life was mainly spent. After a simple service in the Castle chapel, attended by their Majesties and members of the family, the coffin was placed on a farm wagon drawn by two horses and borne in procession to the grave. Rain was falling heavily. The King walked behind

the coffin, with the Queen's brothers, Lord Glamis and Mr. David Bowes-Lyon. The Queen followed in a car with her father, the Earl of Strathmore. Among the wreaths were those from their Majesties, Queen Mary, and the King and Queen of Norway, with a white cross of carnations from Princess Elizabeth and Princess Margaret. The Bishop of St. Andrews officiated at the family service in the chapel, and read the committal sentences at the grave.



By ARTHUR BRYANT.

PROGRESS is like the pursuit of to-morrow. Whether desired or not, it always eludes one. And, whether desired or not, it always happens. There have been times when progress has been hated and feared. It has gone on despite that hate and fear. There have been other times, like those in which we live to-day, when progress has been the fashion and men have passionately desired it or appeared to. It has also gone on just the same. And having happened, it has often proved to be the last thing that the people who thought they wanted and demanded it really wanted. For, whichever way one looks at it, what we generally call progress is only another name for change. And change is brought about not only by the conscious desire of human beings to improve their lot, but as an inevitable result of what has already happened. And whether it is change for the better or the worse may depend on those preliminary and, as it were, generating circumstances.

How true this is can be seen by an hour's thought about some of our present-day tendencies. The circumstances of the Victorian age in western Europe, with its philosophic dependence on reason and its life of endowed protection and shelter for the man of mind and science, were such as to stimulate the pursuit of scientific discovery and invention. The rule of *laissez-faire* capitalism, which was another of the circumstances of the nineteenth century, made it certain that many of these discoveries should be applied commercially on the largest scale possible and for no other conscious end but the increase of somebody's profits. Many of the greatest and most revolutionary social and political changes of the last hundred and fifty years were brought about solely in this way, and with no higher inspiration than this. Yet all have been optimistically grouped together and acclaimed by the flattering title of progress. In some cases, of course, they conferred immense benefit on humanity: in one or two, even, such benefit was itself the actuating motive of the discovery. The use of chloroform provides an obvious example. But these isolated cases do not justify us in claiming, as our fathers did, and as we in our turn are apt to do, that all scientific discovery and invention must therefore benefit humanity. For there have been many obvious examples of the contrary—high explosives and poison gas, for instance. Not all the fruits of change are good and wholesome for man's eating. And many, like other fruits, depend for their virtue on the way they are eaten. What are we to say, for instance, of the mechanised transformation of vast forests into cheap newspapers for the consumption of the multitude? It is arguable, and was so argued a century ago, that such a power conferred on their fellow creatures by the men of science and invention would be among the greatest benefits ever bestowed on the world. How many educated men who dare to be honest, confronted with certain aspects of the modern cheap Press, would care to maintain that now? For mankind, as opposed to the scientist himself, scientific achievement can never be an end in itself. It is

merely a means to an end. And it may easily be a very bad one.

This is so very self-evident that it would scarcely be worth mentioning were it not for the fact that the majority of civilised mankind is to-day of a contrary opinion. Every new attainment of the men of science is complacently accepted as a milestone in human progress quite regardless of what use we proceed to make of it. Of recent years nothing has been so much applauded as the advance in the

Bolshevists or degenerate Democrats, to mention only a few favourite current international labels—the new ability of nation to speak to nation is merely going to make it possible to create the insane and reason-destroying disease called war fever a great deal quicker than it formerly was. And what sort of a benefit to mankind can that be? And if one of the virtues of wireless is the power of one man or group of men to address and instruct the multitude, can we be sure that this power is necessarily going to benefit the multitude? Men can be enslaved by words as well as

helped to freedom by them. Can it be held that the immense weapons that science has put into the hands of the few who govern have really widened the frontiers of human liberty? Has it been so in the new authoritarian states, which apparently regard themselves as models of progress? Has it in that utopia of progress, the Union of Soviet Republics? In what way does Stalin's possession of the centralising power of the wireless, the tank, and the machine-gun advance the dignity, happiness and power of self-choice of the individual Russian worker and peasant? Or is it true to say that it infinitely retards these things, and makes primitive despotism eternal?

And what of that other means of improved communication—enhanced velocity? Speed is universally acclaimed as the brightest jewel in the crown of modern progress. Has any human achievement, even Prometheus's filching of fire from Heaven, ever been more rejoiced over by sanguine man than the invention of aviation? And has any human achievement so far done him less good? Against the gain of a few rich people being able to reach their business in, say, Amsterdam, or their pleasure in Paris in a lesser number of hours than before, what have the ordinary man and woman gained after more than a quarter of a century of aerial locomotion? The answer is a terrible fear, and in some parts of the earth to-day, alas, a terrible fate. The bombing aeroplane in the hands of civilised nations has brought the world at least a century nearer barbarism. Only civilised nations possess and use bombing aeroplanes.

And lest it should be thought, as it well might, that I am one of those old-fashioned people who would sooner die than enter an aeroplane, I had better admit that I enjoy flying as an experience, that I take every opportunity that comes my way of travelling by air, and that twenty years before the letters A.R.P. became common parlance I served in the war, like many thousands of other young Englishmen, as a pilot. I must, I suppose, have been one of the first people ever to try to write a poem, however inadequate, depicting the new possibilities of human experience and perception created by aviation. My protest is not against flying as such, but against the fallacy of our age that looks to the intellectual means of invention instead of to the great end of human betterment which should underlie and guide all that we do. Without that the triumphs of the intellect we applaud must prove but instruments of our own ultimate enslavement and destruction.



THE DEATH OF HER MAJESTY'S MOTHER: THE LATE COUNTESS OF STRATHMORE AND KINGHORNE, A GREAT LADY UNIVERSALLY REVERED, WHO (IN THE ARCHBISHOP OF CANTERBURY'S WORDS) "RAISED A QUEEN IN HER OWN HOME SIMPLY BY TRUST AND LOVE."

The lamented death of her Majesty's mother, which caused the postponement of the royal visit to Paris, at the sympathetic suggestion of President Lebrun, took place in London on June 23, in the presence of the King and Queen and Lord Strathmore. The Rt. Hon. Nina Cecilia, Countess of Strathmore and Kinghorne, born in 1862, was the eldest daughter of the Rev. Charles William Frederick Cavendish-Bentinck, a grandson of the third Duke of Portland, twice Prime Minister in the reign of George III. Had she been a boy, she would have inherited the Dukedom. In 1881 she married Lord Glamis, who in 1904 succeeded his father as the fourteenth Earl of Strathmore. Ten children were born to them—six sons and four daughters, of whom Queen Elizabeth is the youngest. While the Earl's father was alive, they lived principally at St. Paul's Walden Bury, Hertfordshire, where her Majesty was born. Lady Strathmore was a keen gardener and needlewoman. She designed a Dutch garden at Glamis Castle, and embroidered a replica of a decayed bedspread that covered the bed on which Prince Charles Edward had slept. Early in the war Glamis became a hospital for wounded men, to whom she gave devoted care. She was one of Princess Elizabeth's godmothers, along with Queen Mary and the Princess Royal. In 1931 she and her husband celebrated their golden wedding, and among the gifts from their family was a portrait of themselves by the late Mr. Philip de Laszlo, who also painted that reproduced above.

(From the Portrait by Philip A. de Laszlo, M.V.O.)

means of communication. This is assumed to be a matter for almost interminable self-congratulation. "Nation shall speak to nation" is the proud motto of our own B.B.C. Yet surely the question to be asked is, what are they going to say to one another? If they choose to call each other rude names—black-hearted Fascists or dictator-ridden Slaves or blood-stained

EVENTS AT HOME AND ABROAD IN PICTURES: MEMORABLE OCCASIONS FAR AND NEAR.



IN PALESTINE: AN ARMED WORKMAN WITH HIS WATCH-DOGS, WHICH HAVE SAVED HIS LIFE ON SEVERAL OCCASIONS.

The campaign of terrorism in Palestine will receive a severe check when the barbed-wire fence, suggested by Sir Charles Tegart, who has been advising the Palestine Government on measures to suppress terrorism, has been completed. "Tegart's Wall," as it has been called, will extend for about fifty miles from the coastal road at Ras en Nakura to Nebi Yusha and then curve down to the Huleh Marshes, thus effectively preventing the passage of armed bands and the smuggling of weapons across the frontiers of Lebanon and Syria into Palestine. The fence will



BUILDING AN IMPENETRABLE BARBED-WIRE FENCE ALONG THE NORTHERN FRONTIER OF PALESTINE: WORKMEN AT THEIR TASK ON "TEGART'S WALL," UNDER POLICE PROTECTION.

be protected by seven police posts supplemented by pill-boxes armed with Lewis guns and will be patrolled at ten-minute intervals by police cars equipped with searchlights. The fords across the Jordan are being guarded in a similar way. Our photographs show the fence under construction and one of the workmen employed on it—armed and with two watch-dogs, which are stated to have given warning on several occasions and so saved his life. In spite of the difficult country it traverses the fence is not expected to cost more than £2000 a mile.



LEAVING ST. MARTIN-IN-THE-FIELDS AFTER THE SERVICE FOR LADY STRATHMORE: THE DUKE AND DUCHESS OF GLOUCESTER AND THE DUKE AND DUCHESS OF KENT. (C.P.) A memorial service for Lady Strathmore was held at St. Martin-in-the-Fields on June 27 and was attended by Queen Mary and other members of the Royal family, the Prime Minister, members of the Cabinet and the Diplomatic Corps. A memorial service was also held at All Saints' Church, St. Paul's Walden, the family seat in Hertfordshire. Speaking at St. Martin-in-the-Fields, the Archbishop of Canterbury said: "As a wise woman she had no fear about the



THE KING WALKING BEHIND THE COFFIN AT THE FUNERAL OF THE COUNTESS OF STRATHMORE AT GLAMIS: HIS MAJESTY ACCOMPANIED BY LORD GLAMIS AND MR. DAVID BOWES-LYON, THE QUEEN'S BROTHERS.

upbringing of her children. She raised a Queen in her own home simply by trust and love, and as a return the Queen has won widespread love." The King walked behind the coffin in the funeral procession at Glamis Castle, and was accompanied by the Queen's brothers, Lord Glamis and Mr. David Bowes-Lyon. A photograph of the procession leaving Glamis Castle will be found on our front page and a portrait of the Countess of Strathmore on "Our Notebook" page.



THE ANNUAL THAMES SAILING BARGE MATCH: AN AERIAL VIEW OF SOME OF THE COMPETITORS AT THE START OF THE RACE AT LOWER HOPE POINT, GRAVESEND. (A.P.)

The annual Thames Sailing Barge Match from Gravesend to the Mouse Lightship and back was held on June 21. Owing to the calm weather the course of about fifty-six miles was shortened this year and the race was won in seven hours. The "Surrey," which led at the half-way mark boat, came in second to the "Veronica," but a protest from the master of "Reminder" that "Veronica" carried too many sails when crossing the starting-line was allowed and the race was awarded to "Surrey" (Mr. F. Farrington, master).



THE WINNER OF THE THAMES BARGE MATCH: THE "SURREY," WHICH CAME IN SECOND TO THE DISQUALIFIED "VERONICA," IN THE LEAD WHEN ROUNDING THE HALF-WAY MARK BOAT.

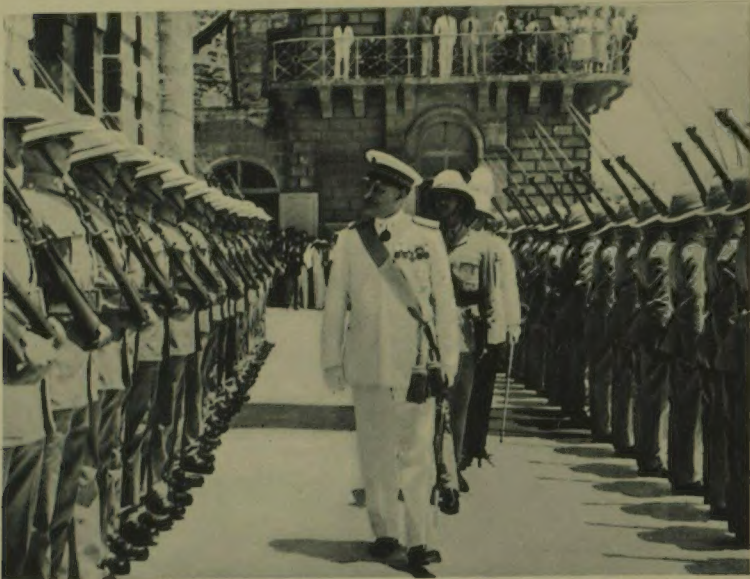
A NAVAL PHASE OF CONCORD WITH ITALY: ITALIAN WARSHIPS VISIT MALTA.



ENTERING THE GRAND HARBOUR: THE FLAGSHIP, "CONTE DI CAVOUR," FOLLOWED BY THE BATTLESHIP "GIULIO CESARE" AND THE ATTENDANT DESTROYERS.



THE FIRST ITALIAN NAVAL VISIT TO MALTA SINCE 1926: THE "CONTE DI CAVOUR" AT HER MOORINGS IN THE GRAND HARBOUR. (Fox.)



INSPECTING THE GUARD OF HONOUR MOUNTED BY THE 2ND BATTALION, THE ROYAL IRISH FUSILIERS: VICE-ADMIRAL COUNT RICCARDI AT MALTA. (Topical.)

A welcome sign of the Anglo-Italian *rapprochement* was given by the visit of an Italian squadron, consisting of the battleships "Conte di Cavour" and "Giulio Cesare" and the destroyers "Vittorio Alfieri," "Giosue Carducci," "Alfredo Oriani," and "Vincenzo Gioberti,"



RETURNING VICE-ADMIRAL COUNT RICCARDI'S CALL AT THE PALACE: THE GOVERNOR, GENERAL SIR CHARLES BONHAM CARTER, ON BOARD THE "CAVOUR." (C.P.)

to Malta on June 21. This was the first occasion on which an Italian naval unit had visited Malta since 1926. The squadron was under the command of Vice-Admiral Count Riccardi, and a varied programme of entertainment for the officers and men was arranged.

EIRE'S FIRST PRESIDENT INSTALLED: NOVEL CEREMONIAL AT DUBLIN CASTLE.



THE FIRST PRESIDENT OF EIRE INSTALLED IN DUBLIN CASTLE: A VIEW OF THE CEREMONY IN ST. PATRICK'S HALL, WITH DR. DOUGLAS HYDE TAKING THE OATH OF LOYALTY TO THE STATE BEFORE RECEIVING THE SEAL OF OFFICE FROM CHIEF JUSTICE SULLIVAN.

Dr. Douglas Hyde, the Gaelic poet, was installed as first President of Eire in Dublin Castle on June 25. The ceremony took place in St. Patrick's Hall and was conducted throughout in Erse. On Dr. Hyde's arrival he was escorted to the dais, where he was awaited by Mr. de

Valera, with his Ministers and members of the Presidential Commission, and took the oath of loyalty to the State before receiving the seal of office from Chief Justice Sullivan. Later the new President drove in procession through the beflagged city to his official residence. (Planet.)

ANIMAL CULTS IN PTOLEMAIC EGYPT: A BABOON-GOD'S SHRINE REVEALED.

PHOTOGRAPH AND DESCRIPTION BY DR. SAMI GABRA, PROFESSOR OF ANCIENT HISTORY AND ARCHAEOLOGY AT THE EGYPTIAN UNIVERSITY, AND DIRECTOR OF THE UNIVERSITY'S EXPEDITION TO HERMOPOLIS.
(SEE ILLUSTRATIONS ON THE TWO SUCCEEDING PAGES.)



SHOWING A RECESSED IMAGE OF THOTH AS A BABOON-HEADED GOD (CYNOCEPHALUS) WITH A LIGHT-SHAFT (LEFT) TO ILLUMINE IT :
AN UNDERGROUND CHAPEL AT HERMOPOLIS WHOSE WALLS CONTAINED A BABOON MUMMY (FIG. 5, NEXT PAGE).

Previous remarkable discoveries by Dr. Sami Gabra at Hermopolis, 375 miles south of Alexandria, have been illustrated with articles by him, in our issues of March 4, 1933, April 21, 1934, June 8, 1935, and June 12, 1937. Describing the latest, and equally interesting, results of his excavations there, he writes: "The discovery of a third subterranean gallery dedicated to the cult of the Ibis and Cynocephalus, the baboon-headed god symbolical of Thoth, patron god of Art and Magic, has been the outstanding feature of the expedition's excavations this season at Hermopolis West (Thoth's sacred city). Like the two subterranean galleries discovered previously, and with which it is directly connected, this third gallery has a monumental staircase, at the top of which stands an open-air chapel, the walls of which bear the name of Alexander's son* by Roxana, and also the name of Ptolemy Soter I. The presence

of these royal names indicates the extent to which this ancient cult of the god Thoth, who, according to legend, participated in the creation of the world when the Sun-god was conceived from the egg on the mount at Hermopolis, and who sat in judgment on the quarrel between Horus and Seth, was patronised by the then ruling Macedonian Dynasty in Egypt. This third gallery differs from the first two in that its open-air chapel (Fig. 3) is surrounded by a small balustrade of sandstone pillars, to the north of which stands an embalmer's workshop, well preserved, and still covered with a layer of bitumen, while on the floor lay cylindrical receptacles filled with desiccated embalming materials. Against the east wall lay an embalmer's bed complete with attached circular drainer. It was here that the great numbers of Ibis (Fig. 4) and Cynocephalus gods from all parts of the country were received from

* Alexander Aegus, born in 323 B.C., soon after his father's death, and put to death in 311 B.C., with his mother Roxana, by order of Cassander, at Amphipolis. [Continued overleaf.]

HERMOPOLIS DISCOVERIES: A BABOON MUMMY; BRONZE IBIS; FAÏENCE.

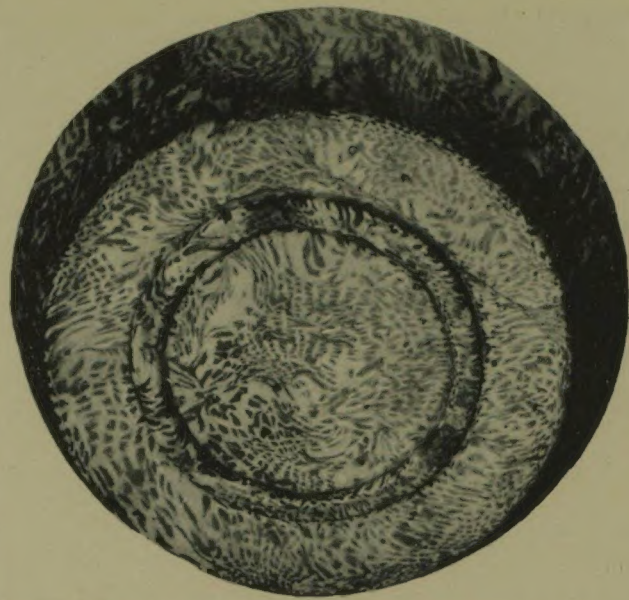
PHOTOGRAPHS AND DESCRIPTION BY DR. SAMI GABRA, PROFESSOR OF ANCIENT HISTORY AND ARCHEOLOGY AT THE EGYPTIAN UNIVERSITY, AND DIRECTOR OF THE UNIVERSITY'S EXPEDITION TO HERMOPOLIS. (SEE PRECEDING AND FACING PAGES.)



1. A BEAUTIFUL PTOLEMAIC CHALICE IN LIGHT-BLUE FAÏENCE: ONE OF SEVERAL VESSELS OF FINE WORKMANSHIP FOUND IN THE SUBTERRANEAN TOMBS AT HERMOPOLIS.

of the baboon-god Cynocephalus (see the preceding page). These figures were formerly adorned with jewels and glazed faience amulets, and the doors of the naos were closed with painted seals and coloured stones representing lapis-lazuli and turquoise. Unfortunately, the statues and mummies of the baboon-god and the ibis have been plundered, but we had the very good fortune to discover, sealed in the wall, a mummy of Cynocephalus adorned with its jewels, including a heart, an eye, and a vulture of gold and fine amulets in faience (Fig. 5). This mummy had lain undisturbed in its niche for

[Continued opposite.]



2. A FAÏENCE BOWL IN DEEP RICH BLUE FROM THE SACRED CITY AT HERMOPOLIS: AN UNDER-SIDE VIEW SHOWING THE CURIOUS PATTERN OF THE DECORATION.

[Continued.]

the ancient pilgrims before being finally placed in the *loculi* hewn in the walls of the gallery. Behind the balustrade is another mud-brick building where the priests collected mummification fees from the pilgrims. This small balustrade recalls the larger one discovered four years ago, which must have served as an enclosure to a greater and more important quarter of the sacred city dedicated to the 'superior spirits of gods.' On descending the monumental staircase, the visitor is deeply impressed as he faces the labyrinth of broad high streets (e.g., Fig. 7), where the daylight does not penetrate, but which were dimly lit at intervals by light-shafts cut through the rock. We found a long, narrow chapel, the walls painted with scenes of adoration of the god Ibis and the ceiling covered with signs of the Zodiac. At the far end, reposing in a naos-formed recess illuminated by a light-shaft, is a figure

[Continued above.]



3. SHOWING (BEYOND THE BALUSTRADE OF SANDSTONE PILLARS) MUD-BRICK BUILDINGS CONTAINING AN EMBALMER'S WORKSHOP AND A CHAMBER WHERE PILGRIMS PAID FEES FOR THE MUMMIFICATION OF BABOONS AND IBIS BROUGHT AS OFFERINGS: AN OPEN-AIR CHAPEL CONNECTED WITH A SUBTERRANEAN GALLERY AT HERMOPOLIS.



4. BRONZE IBIS HEADS THAT WERE FOUND ATTACHED TO MUMMIFIED BODIES OF THE BIRDS OFFERED BY PILGRIMS: EXAMPLES OF PTOLEMAIC EGYPTIAN METAL WORK WITH EXCEPTIONALLY GRACEFUL LINES.



5. AN INTACT BABOON MUMMY, COMPLETE WITH ORNAMENTS, 2500 YEARS OLD: A UNIQUE RELIC ENCLOSED IN A CHAPEL WALL (SEEN ON THE PRECEDING PAGE); SHOWING A GOLD EYE ON THE FOREHEAD AND A GOLD HEART AND VULTURE AT THE THROAT.

HERMOPOLIS ABOVE AND BELOW GROUND: "CATACOMBS" FOR BABOONS.

PHOTOGRAPHS AND DESCRIPTION BY DR. SAMI GABRA, PROFESSOR OF ANCIENT HISTORY AND ARCHEOLOGY AT THE EGYPTIAN UNIVERSITY, AND DIRECTOR OF THE UNIVERSITY'S EXPEDITION TO HERMOPOLIS.
(SEE THE TWO PRECEDING PAGES.)



6. AN OPEN-AIR CHAPEL AT ONE OF THE ENTRANCES TO THE SUBTERRANEAN GALLERIES AT HERMOPOLIS: A VIEW SHOWING THE DESOLATE SITE OF THE CITY WHERE BABOONS AND IBIS WERE HELD SACRED, AND PART OF THE EXCAVATIONS, WHICH SO FAR COVER AN AREA OF THIRTY ACRES.

the expedition, together with thirty painted houses decorated with Egyptian and Greek legends. A number of objects found in the subterranean temple-tombs are of very fine workmanship, and bear evidence of the high standard of art during this Ptolemaic period. Amongst these is a delicately shaped top of a vase in blue faience, bearing the figures of white elephants and unicorns, undoubtedly of Persian origin, on a blue and black background. We were able to piece together a complete and very attractive blue-and-white faience chalice (Fig. 1), and also the lid of a faience casket in the form of an Egyptian temple bearing reliefs of the Winged Sun. Other finds included what might be described as a *de luxe* blue faience oil-lamp, faience dishes (Fig. 2), and numerous faience shawabti figures. The site of Hermopolis West can be considered one of the most spectacular antique sites in Egypt. Herodotus refers to it as the Ibitaphion of Hermopolis Magna, and the records of sixteenth-century travellers allude to these amazing places."

Continued.]

twenty-five centuries. On one side of the chapel, three steps, flanked by a ramp, lead up to an altar facing, on the opposite wall, fine *stelæ* (tablets) erected to the divinity (see preceding page). In the walls of the streets are hewn thousands of *loculi* (Fig. 7), which once contained mummies before the robbers got to work, and almost all of these are darkened with smoke. We do not know whether these soot deposits were caused by the lamps used by thieves, or by the systematic destruction by fire of the mummies during the revolution, when it was the habit of rebels to hide themselves in the sacred places. Some 656 yards to the south of the gallery are remains of what was once a great temple and buildings where the priests and officials of the sacred city resided. Here there is a large well, 118 ft. deep and nearly 20 ft. in diameter. There are also traces of a garden for the breeding of the ibis. To the east of this quarter lies the human necropolis, with its squares and narrow streets, where twenty temples of different styles were excavated and restored by

[Continued above.]



7. SHOWING NUMEROUS *LOCULI*, OR NICHES, CUT IN THE WALLS AS RESTING-PLACES FOR MUMMIES OF SACRED BABOONS AND IBIS CONNECTED WITH THE WORSHIP OF THE GOD THOTH, AND THE REMAINS OF AN ALTAR (RIGHT): A STREET IN THE SUBTERRANEAN CITY EXCAVATED AT HERMOPOLIS.

EAST AFRICAN NATIVE LIFE: "BLACK" AND "WHITE" INTERPRETATIONS.

"FACING MOUNT KENYA": By JOMO KENYATTA,* AND "BANTU BELIEFS AND MAGIC": By C. W. HOBLEY.*

An Appreciation by SIR JOHN SQUIRE.

HERE are two books covering very much the same ground, except that Mr. Hobley's (a new and revised edition) shows him to be as much interested in the Kamba tribe of Kenya as he is in the Kikuyu; whereas Mr. Kenyatta confines himself to what he prefers to call the Gikuyu. That one of these books should be by a retired Civil Servant arouses no surprise; we are accustomed to rely on such officials for much of our information about the "backward" races of mankind. But what is novel, and would certainly have astonished the European pioneers in Kenya, is that the other is by a pure African of the Kikuyu tribe, who was brought up in the immemorial tradition of his people, appears in his frontispiece clad in skins and fondly fingering a spear, has edited an African paper, quotes Aristotle, and has been a student of the London School of Economics.

Neither of these anthropologists is the sort of man who is interested in odd facts and antique customs merely for their own sakes; the motive behind each book is not only to record the very complicated and coherent religious

superstition—though one would have thought that anyone familiar with the Pentateuch might have realised that they might all have a religious significance, and that there were many parallels in the rigid and effective system of another primitive people. Of this the modern

to please his Creator, he would select his Christian names for baptism amongst those who practised polygamy. Thus names such as Solomon, David, Jacob, and so on, are most popular, for the African believed that with names such as these he could follow the examples of these ancient teachers without committing any sin. But he was shocked to find the missionary again condemning him as a sinner for fulfilling that which is sanctioned and condoned in the Ibuku ria Nga (the Bible). The result is that new Negro churches are being founded with a mixture of doctrines.

Change, as in these days, came too rapidly and in too wholesale a manner. It was realised too late that, if the African was to be moved on, it should have been within the framework, gradually purged, of his old institutions. Mr. Kenyatta hates, and Mr. Hobley deplores, many of the rash things that have been done. Many of the whites have failed to realise that the initiation ceremonies were at the very core of the Kikuyan constitution. The elders of the tribe, immemorially its leaders, have been largely superseded by Government-appointed headmen, of whom, Mr. Kenyatta suggests, some are venal, and who are regarded as interlopers. Detribalisation, which has robbed men of their old loyalties and provided no new ones, has, says Mr. Hobley, filled the towns with the most vicious conceivable hordes of ruffians, a once kindly and faithful people in process of debasement.

It does not seem from these books that it is too late to make a recovery; our whole colonial system is now soaked with the principle of building on a native base. But things are not what they were. There is, with a European monopoly of munitions, no fear of a successful rising, but it will take all our brains and patience to mitigate discontent. Europe made a fatal mistake in letting the war get into Africa. Mr. Hobley says: "The black troops soon began to realise the physical disabilities of the Europeans and their vulnerability. They saw Europeans shot down and even bayoneted by enemy black soldiers, they realised that very few Europeans were crack shots, they noted the inferior marching capacity of the white man, his inability to find his way about in the bush unaccompanied by a native guide, and in some cases they even saw that the courage of the white was not greater than that of the black. After all this, can it be wondered at that the prestige of the white man has suffered in the



INCLUDING APARTMENTS FOR ANIMALS: A GIKUYU WOMAN'S HUT, SHOWN IN DIAGRAM.

"Should a daughter live with her mother, her room will be next to the store-room, and should the woman keep one or two animals (sheep or goats) for fattening, they will have their compartment just inside the door. . . . To the left . . . is a long partition. . . . Between this and the outer wall the animals sleep at night."

educated African is aware. He makes, in fact, sometimes an inconvenient use of the Bible.

Polygamy was an essential part of the Kikuyu system. The tribe was all; institutions were democratic and republican, with the reservation that as a man's "age-group" (fixed for ever at circumcision) grew older, its status increased; it was held to be in the tribe's interest that there should be no adult spinsters or bachelors; polygamy was inevitable. Young men, says Mr. Kenyatta, wishing for mission education (or "white man's magic") became Christians and were then asked to abandon one of the king-posts of their traditional civilisation: "The African, faced with these problems and seeing how his institutions have been shattered, looked again in the Book of Books. There he found polygamy sanctioned by the personal practice of great Biblical characters. Thereupon he decided that, in order



WHERE THATCHING IS DONE BY WOMEN: TYPICAL GIKUYU HOMESTEADS.

"All Gikuyu huts are of round type, with wooden walls and grass-thatched roofs. . . . Sometimes two or more huts are built simultaneously, as in the case of a man having more than one wife or a large family." After men have built the walls of a hut, women do the thatching.

war!" Professor Malinowski adds that Abyssinia and China have done no their quota in the same direction.

There will be no easy solution, certainly not within measurable time, of the problem of "Africa for the Africans"—an ideal to which Mr. Kenyatta seems pathetically to cling, when he writes: "The African is conditioned, by the cultural and social institution of centuries, to a freedom of which Europe has little conception, and it is not in his nature to accept serfdom for ever." He forgets that Africa contained, to mention no more, Dahomey, with its awful tyrannies, sorceries, cannibalisms and mounds of skulls, as well as the comparatively human and enlightened Kikuyans. When he says that "he realises that he must fight unceasingly for his own complete emancipation," he is expressing a hope which he is entitled to entertain; but the prospects are not very bright as yet. But, after all, these books, though shadowed by the problems, are primarily works of research and record, and Mr. Kenyatta's is an exceptionally vivid, original and delightful one. Both are illustrated with adequate, if not memorable, photographs of types and rites, and have glossaries, of which Mr. Kenyatta's is the fuller.



THE GIKUYU AUTHOR OF "FACING MOUNT KENYA," WHO HAS STUDIED AT THE LONDON SCHOOL OF ECONOMICS, AND QUOTES ARISTOTLE: MR. JOMO KENYATTA.

Mr. Kenyatta says: "I started and edited the first Gikuyu journal, *Muigirithania*, in 1928-1930. . . . As a member of the warrior class, I not only have a practical knowledge of the Gikuyu methods of warfare, but have lived in the Masai country. . . . The Gikuyu have chosen me as their spokesman before more than one Royal Commission on land matters."

and social organisation of the East African natives, but to educate and guide those in whose hands the future lies. And it is remarkable to how large an extent they agree in diagnosis and outlook. Mr. Kenyatta, as is natural, is more passionate in expression, though never mild in denunciation, when he thinks of the mistakes which may have been made in the past and the rough way in which at first we on the delicate fabric of native custom and belief. He takes, perhaps, too rosy a view of the existence of his people before the Europeans came. He may be right when he says that the slaughter in tribal raids was as nothing to that in which the Africans were involved from 1914 onwards, but, so far as their general welfare is concerned, there is a good deal to be said on the Government side. However, in general outline, these two authors—one black, one white—are in fundamental agreement.

Much the greater part of both books is descriptive; between them they give a complete picture of the whole tribal economy: government, education, industry and agriculture, the place of women, magic, dances, ritual, and religion. Life, as in many primitive societies, was largely ritual: these pages simply bristle with facts about spells and taboos, contaminations and purgations, scapegoats, ritual sacrifices of goats and sheep, fertility dances and ceremonial drinkings of beer. To the early white settlers and many of their missionaries, these were disconnected evidences of degraded



STORY TIME FOR GIKUYU CHILDREN: LITTLE LISTENERS WAITING WHILE THEIR MOTHERS PREPARE THE EVENING MEAL.

"The mother is in charge of the co-education of her children. . . . [They] are given mental exercises through amusing riddles and puzzles which are told only in the evenings, after meals, or while food is being cooked."

(Illustrations reproduced from "Facing Mount Kenya." By Jomo Kenyatta. By Courtesy of the publishers, Messrs. Secker and Warburg.)

* "Facing Mount Kenya." The Tribal Life of the Gikuyu. By Jomo Kenyatta. With an Introduction by Professor B. Malinowski. Illustrated. (Secker and Warburg; 12s. 6d.)

"Bantu Beliefs and Magic." By C. W. Hobley, C.M.G. With an Introduction by Sir James Frazer, F.R.S. Illustrated. (H. F. and G. Witherby; 15s.)

MODERN "DISASTERS OF WAR": VICTORY—AND AFTER, IN CHINA.



VICTORY—AS THE JAPANESE SEE IT: TROOPS MARCHING INTO A PARTIALLY DEVASTATED TOWN, FROM WHICH THE INHABITANTS HAVE APPARENTLY FLED.



THE RESULT OF THE VICTORY—AS THE CHINESE SEE IT: A GROUP OF REFUGEES WHOSE ABJECT MISERY IS REMINISCENT OF AN ETCHING IN GOYA'S GRIM "DISASTERS OF WAR" SERIES.

These photographs from China afford a grim modern parallel to Goya's famous etchings of the effects of the Peninsular fighting, "The Disasters of War." They were taken during the operations on the Lunghai railway, up which the Japanese were advancing when the Yellow River floods interfered with their plans. The floods, though possibly of decisive strategic importance, can only

make the lot of these unhappy people even more wretched. It was estimated that 30,000,000 had already been driven from their homes before the floods came. Our correspondent notes the absence of able-bodied Chinese men in his photographs; they have either joined guerrilla units or are afraid of being taken for guerrillas by the Japanese. ("Asia" Photographs.)

OUR SPECIAL ARTIST IN CZECHOSLOVAKIA: IMPRESSIONS

DRAWINGS BY OUR SPECIAL ARTIST IN



MODERN SKODA WARPLANES
PASSING OVER AN ANCIENT VAMPIRE'S CASTLE —
ONE OF THE MOST ROMANTIC RUINS OF SLOVAKIA
IS THE CASTLE OF CACHTICE, WHERE THE
INFAMOUS COUNTESS ELIZABETH BATHORY KILLED OVER 600 YOUNG GIRLS
AND BATHED IN THEIR BLOOD IN ORDER TO RETAIN HER BEAUTY —



BRATISLAVA —
A MINORITY AUTONOMIST DEMONSTRATION OF
SLOVAKS AND HUNGARIANS OUTSIDE THE
THEATRE IN THE MAIN SQUARE —



PÍŠŤANY —
ONE OF THE SIGHTS OF THE FAMOUS SLOVAKIAN
SPA ARE THE QUAIN TWO-WHEELED 'SEDAN' CHAIRS,
CALLED 'INFANTERISTS' TAKING MUD-BATHERS TO AND
FROM THE HOT SULPHUR BATHS. THE WOMEN WHO
DRAW THEM CAN RUN AT AN ASTONISHING PACE! —

OF THE PICTURESQUE AND THRIVING SLOVAK DISTRICTS.

CZECHOSLOVAKIA, BRYAN DE GRINEAU.



KRAKOVANY —
A UNIQUE RELIGIOUS CEREMONY
TAKES PLACE EVERY SUNDAY IN KRAKOVANY —
DRESSED IN THEIR ELABORATE TRADITIONAL
COSTUMES, ALL THE WOMEN OF THE VILLAGE MARCH
IN PROCESSION ROUND THE ALTAR OF THE CHURCH
DURING MASS —



BRATISLAVA —
PÍŠŤANY SLOVAKIA —

IN SLOVAKIA, WHERE THE SUDETEN GERMAN PROBLEM IS NOT LOCALLY IMPORTANT: MINORITY

Since the affairs of Czechoslovakia have become an important factor in the European situation, it is interesting to see how daily life is carried on there and what has been the effect of the political crisis on conditions generally. In our issue of June 18 we gave the first of a series of drawings by our special artist, Bryan de Grineau, who is now in Czechoslovakia, depicting

scenes in the Sudeten German areas in the north. The above illustrations were made in the Slovak area of the Republic, principally in the Vah valley area. Anti-Czechoslovak propagandists usually claim that the Slovaks constitute a separate people from the Czechs; though there can be no question of the very close similarity of the two languages—many scholars

POLITICS AND SPA-LIFE IN A LAND THAT STILL

regarding Slovak as being merely a dialect of Czech. Moreover, there are Slovaks who believe their people's position in the Czechoslovak Republic is unsatisfactory. Our artist's impression of Slovakia was: "All seems peace after visiting the Sudeten German areas in the north of Bohemia. The castle of Cachtice forms the setting for a number of gruesome legends. A

CHERISHES ITS OLD LEGENDS AND CUSTOMS.

Countess Bathory, who lived in the fourteenth century, it is said, used to take baths in blood to regain her lost youth, crushing young girls in the "Iron Maiden" in the dungeons of the castle. Bratislava (or Pressburg) is the traditional capital of Slovakia. Lying on the Danube (only a tram-ride from Vienna), it is now the principal "port" of the inland Republic.

THE WORLD OF SCIENCE.

THE ANCESTRY OF THE GREYHOUND.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THIS is the first opportunity I have had to accede to a request from one of my readers that I should say something about the Pharaoh- or Ibiza-hound. My correspondent, Miss C. Van der Meulen, tells me she has seen a statement, in a book on dogs, that it is related to the jackal, and asks me whether this is really the case. It may well be that one or more of our domesticated races of dogs are of jackal descent, but the Ibiza greyhound, or Pharaoh-hound, is surely not of them. It has been suggested, however, that this breed may have been descended from the wild Abyssinian wolf or Cuberow (*Canis sinensis*), and this view is supported by the very close resemblance which exists between the skull of the Cuberow and that of the Ibiza. In any case, the breed is one of immense antiquity, for ancient Egyptian frescoes depict a "prick-eared" greyhound, or "Zelughi," which bears an extremely close likeness to the "prick-eared" greyhound or Ibiza of to-day. In itself it is a most interesting animal; but if it can be regarded as a descendant of these ancient Egyptian animals of some 6000 years ago—and there seems to be no reasonable doubt that this is so—it commands our attention still more. According to a translation from Egyptian hieroglyphics, this breed was used for hunting, and showed great courage in attacking both "panthers" and lions, while its fleetness was "incredible."

The Ibiza or "prick-eared" greyhound of to-day is generally either yellow and white or liver and white

The Afghan greyhound, according to some authorities, stands very near the primitive, ancestral type from which the modern Borzoi, deer-hounds, and greyhounds are descended. If this be true it is a serious rival in "blue-bloodedness" to the Ibiza-hound. But I cannot find out on what authority this claim to antiquity is based. It is said to be a native of Balk, in North-eastern Afghanistan. The Sirdars of the Barakhzy family are, or were, apparently, jealous guardians of the breed. The dogs hunt in couples, male and female, and are of high courage. The dog shown in the adjoining photo is Shahzada, now in the British Museum of Natural History. He was considered the most typical specimen of the breed, in his time, in Europe. For as they are all owned by native chiefs, it is very difficult to secure good specimens. Shahzada is described as a fine, upstanding hound, reddish-fawn in colour, and with long, soft, golden-coloured hair on the ears, shoulders, and half-way down the legs, while the toes are heavily "feathered." Another specimen in the Museum is Zardin, also famous in his time. In this animal the colour was "creamy,"

and the hair more profuse and extending all the way down the legs. He stood 26 in. at the shoulder, and came from Seistan, in Eastern Persia.

In some characters the Afghan greyhound resembles the Persian Slugh, or gazelle-hound, which is known also as the Syrian or Persian greyhound, and the Arabian lop-eared greyhound. Herein again we have an ancient breed, kept by the tribes of the Eastern deserts, the finest strain being in the possession of the Bedouin chiefs, who use them for hunting gazelles and hares, often in conjunction with falcons, which fly at the head of the quarry. They are bred, we are told,

not a descendant, of the hounds shown in the Egyptian frescoes. But these were "prick-eared" like the Ibiza greyhound, while the Persian breed has pendent ears. This difference, however, may have developed within comparatively modern times.

We find pendent ears, "in the making," in our greyhound, wherein only the upper half of the ear turns downwards. I speak of "our greyhound" advisedly, for I am unable, at the moment, to put my hand either on a picture or a description of the greyhound in this country at the time of, say, Henry II., Edward II., or "Good Queen Bess," in whose reign coursing, as we know it, first began to take shape. And we are told that in 1776, when Lord Oxford established the first coursing-club at Swaffham, in Norfolk, to improve the breed he tried many crosses, including the lurcher, Italian greyhound and bulldog!

Some, as I have said, contend that the Borzoi, or Russian wolf-hound, the Irish wolf-hound, the Scotch deer-hound, and the greyhound are all to be traced to the Afghan grey-

hound. This may very well be the case. Of these the Borzoi is perhaps the most impressive in appearance, and the form of the head is distinctive. There seem to be two races, a rough and a smooth-haired, but as both occasionally turn up in the same litter the difference between them is not great. Among the first in this country to possess dogs of this breed was the late Queen Alexandra, the gift to her of the then reigning Czar Nicholas. In Imperial Russia they were used for hunting wolves,

and were commonly slipped at their quarry in pairs. This must indeed have been exciting sport. But our own Scotch deer-hound has proved itself quite as capable at wolf-slaying as any Borzoi, a fact which was established when some of these hounds were imported into America to hunt the timber-wolves, which were so destructive to sheep. The fact that in their native land wolves had long ceased to exist led to the gradual neglect of this fine breed, till it was on the very verge of extinction. Then dog-lovers, realising the desperate position, took the requisite steps to recover the lost ground before it was too late. The Irish wolf-hound, the largest of our hunting-dogs, some seventy years ago came near to sharing the fate which almost overtook the Scotch deer-hound. But the recovery of the breed was at the expense of

its purity. For the native stock had so degenerated that recourse had to be had to crosses with the Borzoi, and the Great Dane, or German boar-hound.



2. BELIEVED BY SOME TO BE AS ANCIENT A BREED AS THE IBIZA: THE AFGHAN GREYHOUND.

Some specimens of the breed have longer hair than is seen in this dog. The ears, it will be noted, are pendent, thus differing from both the Ibiza and the modern greyhound.

Reproduced by Courtesy of the British Museum (Natural History).

in colour, and has its home in Majorca. "Tradition" has it that they were originally bred exclusively in the neighbouring island of Ibiza, though they are, it seems, no longer to be found there. Long after, breeding-stock seems to have been imported into the south of France for rabbit-coursing, for which, to judge by the adjoining photograph, it would seem more suitable than for lion-hunting. In other words, the breed has degenerated. This is not to be wondered at. The marvel is that it has survived till now. For since those far-off days in ancient Egypt it seems to have dropped out of existence, so to speak, till we find it again in Majorca, with a "traditional" origin in Ibiza!

When one ventures into the field of the various races of domesticated dogs and their origin, it is advisable to "walk delicately," since dog-fanciers hold very strong opinions thereon, and these opinions are by no means always based on critical investigations into the ancient history of the breed which happens to be the one of their choice. How far back one may have to go in tracing pedigrees is well illustrated in this case of the greyhounds. For, as I have just remarked, this breed can be traced back as far as the days of the ancient Egyptians some 6000 years ago. And throughout this enormous stretch of time the variations that have been brought into being are surprisingly few.



3. USED BY THE BEDOUIN FOR HUNTING GAZELLES, AIDED BY FALCONS: THE PERSIAN GREYHOUND, OR SLUGH, WHICH IS ALSO A BREED OF GREAT ANTIQUITY.

Reproduced by Courtesy of the British Museum (Natural History).

to match the desert sand in colour, their tint ranging from rufous-fawn to dirty white. The Persian greyhound has also been cited as a near relation, if



1. ONE OF THE MOST ANCIENT TYPES OF GREYHOUND: THE IBIZA, OR "PRICK-EARED" GREYHOUND, WHICH FIGURES ON EGYPTIAN MONUMENTS.

COTOPAXI NOW CLIMBED FIFTY YEARS AFTER WHYMPER: WOOD-ENGRAVINGS BY THE FAMOUS CONQUEROR OF THE MATTERHORN, ILLUSTRATING HIS 1880 EXPEDITION.

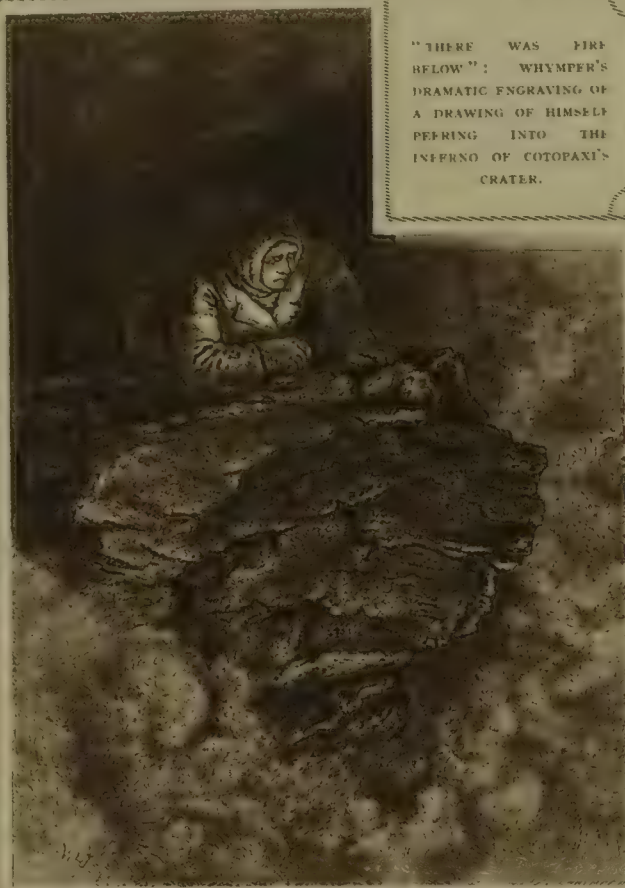
REPRODUCTIONS FROM "TRAVELS AMONG THE GREAT ANDES . . ."; BY COURTESY OF THE PUBLISHERS, MESSRS. JOHN MURRAY.



Right:
A PLAN OF
THE CRATER OF
COTOPAXI, MADE
BY WHYMPER,
THE FAMOUS
ENGLISH
MOUNTAINEER,
IN 1880;
SHOWING, AT Z,
THE CENTRAL
PIPE OF GLOWING
LAVA.



COTOPAXI, THE HIGHEST ACTIVE VOLCANO IN THE WORLD,
WHICH HAS JUST BEEN REASCENDED; AS DEPICTED BY
WHYMPER IN HIS DESCRIPTION OF HIS ASCENT IN 1880.



"THERE WAS FIRE
BELOW": WHYMPER'S
DRAMATIC ENGRAVING OF
A DRAWING OF HIMSELF
PEERING INTO THE
INFERNO OF COTOPAXI'S
CRATER.

IN our last issue we gave a photograph of the cone of Cotopaxi, the highest active volcano in the world, which has just been climbed by Messrs. G. H. Bullock and André Roosevelt. It had not been previously ascended since 1880, when Edward Whympers, the celebrated English mountaineer, took a party to the top. Whympers is best remembered for his part in the conquest of the Matterhorn in 1865, an achievement marred by a terrible tragedy—four of the party being hurled to death during the descent. There was talk of treachery among the guides—baseless, as it proved; but this climb has been made the subject of that great mountaineering film "The Challenge," which is having such a success in this country. The ascent of Cotopaxi was made with strictly scientific objects. At that period there was much discussion about the effect upon human beings of the atmosphere at great heights;

(Continued below.)



THE ASCENT OF COTOPAXI IN 1880, MADE UNDER WHYMPER'S LEADERSHIP:
CAMPING ARRANGEMENTS—WHICH PRESENTED THE UTMOST DIFFICULTY IN
FACE OF BAD GROUND, STORMS AND LIGHTNING.



"PART OF THE INTERIOR OF THE CRATER OF COTOPAXI: TAKEN FROM A PHOTOGRAPH
AT 19,500 FT.": ONE OF THE NUMEROUS FINE ENGRAVINGS MADE BY WHYMPER FOR HIS
BOOK "TRAVELS AMONG THE GREAT ANDES OF THE EQUATOR."



"PART OF THE EXTERIOR OF THE CRATER": A LURID SCENE
REMINISCENT OF DORÉ'S ILLUSTRATIONS TO THE "INFERNO";
SHOWING THE PRECIPITOUS ASH SLOPES.

Whympers proposed to make experiments at 20,000 ft., and with this objective climbed Chimborazo and then Cotopaxi, his party spending a night near the summit of the latter. Whympers described his experiences in his book "Travels Among the Great Andes of the Equator." This is beautifully illustrated with wood-engravings made by Whympers himself (he was a professional wood-engraver) from photographs and drawings. Cotopaxi was active while Whympers and his party were on it, and a plan had been worked out for a *saute qui peut* if an eruption actually occurred. The mountain boomed and rumbled, and there were dazzling flashes of lightning; and Whympers thus describes his cautious examination

of the crater: "A strong glow on the under sides of the steam clouds showed that there was fire below. Crawling and grovelling as the lip was approached, I bent eagerly forward to peer into the unknown with Carrel (one of the famous guides of that name) behind, gripping my legs. We saw an amphitheatre . . . surrounded by cliffs . . . precipice alternating with slope, and the fiery fissures becoming more numerous as the bottom was approached. At the bottom, probably twelve hundred feet below us . . . there was a rudely circular spot . . . the pipe of the volcano, its channel of communication with lower regions, filled with incandescent if not molten lava, glowing and burning. . . ."

AMENITIES OF A PACIFIC FLYING-BOAT BASE: FISH-SPEARING; "SIMPLETONS" AND "FAIRY-TUNS"



SPEARING ULUA-FISH DURING A SHORT STAY ON MIDWAY ISLAND: PASSENGERS FROM A PAN-AMERICAN AIRWAYS "CLIPPER" ON THE U.S.A.-CHINA SERVICE SEARCHING FOR THEIR QUARRY BY MEANS OF UNDERWATER "TELESCOPES."

MIDWAY (OR BROOK) ISLAND, lying about a thousand miles to the north-west of Hawaii, is a paradise for sea-birds, and the photographs on this and the facing page show that its new importance as a base and refuelling-station for the Pan-American flying-boats, which maintain a twice-weekly service between China and the U.S.A., has not disturbed them at all; in fact, they appear to be as interested in the passengers who land on the island as the passengers are in them! Midway Island was discovered by Captain Brook in 1859, and ten years later the president of the Pacific Mail Steamship Company called the attention of the Secretary of the Navy to the advantages of this island as a possible coaling

[Continued below.]



NOT AN AQUARIUM BUT THE SPEARMAN'S VIEW OF HIS QUARRY THROUGH AN UNDERWATER "TELESCOPE": AN UNUSUAL PHOTOGRAPH SHOWING (CENTRE) PART OF THE PHOTOGRAPHER'S FOOT LIKE A SHADOW ON THE SEA-BED.



NESTING IN THEIR THOUSANDS AMID THE BUSHES: SO-CALLED "FAIRY-TUNS," WHICH STILL FREQUENT MIDWAY ISLAND IN AS VAST NUMBERS AS THEY DID BEFORE THE PAN-AMERICAN AIRWAYS LANDING-STATION WAS BUILT.



SHOWING HOW THE SEA-BIRDS HAVE BECOME ACCUSTOMED TO THE NEAR APPROACH OF HUMAN BEINGS: A GROUP ON THE LAWN OUTSIDE THE PAN-AMERICAN AIRWAYS LANDING-STATION ON MIDWAY ISLAND.



GOONY-BIRDS, WHICH DERIVE THEIR NAME FROM ENGLISH DIALECT, SEEN DURING THEIR CURIOUS MATING "DANCE": AN ASPECT OF BIRD-LIFE ON AN ISLAND WHICH HAS BECOME A REFUELLING-STATION FOR FLYING-BOATS.

depôt. The U.S. Navy sent out Captain William Reynolds, who took formal possession and hoisted the American flag. In his report Captain Reynolds declared: "It is exceedingly gratifying to me to have been thus concerned in taking possession of the first island ever added to the dominion of the U.S. beyond our own shores." The island remained neglected after this for another twenty-five years until a Colonel Winthrop pointed out that possession implies permanent occupancy and that the island might possibly be used as a cable-station between China and the U.S.A. Eventually the Commercial Pacific Cable Company took final possession and began to cultivate the land for the people who would live

[Continued opposite.]



A "FAIRY-TUN" IN FLIGHT: A REMARKABLE PHOTOGRAPH DIFFICULT TO OBTAIN, AS THE BIRD'S FLIGHT IS SO SWIFT THAT IT IS ALMOST IMPOSSIBLE TO GET A GOOD RESULT.

GOLFING ON MIDWAY ISLAND, WITH GOONY SPECTATORS:

NATURAL "HAZARDS" AND "FRIENDSHIP" AMONG THE SEA-BIRD COLONIES.



A GOLF-COURSE ON A PACIFIC ISLAND WITH "GOONY" SPECTATORS: PASSENGERS FROM A PAN-AMERICAN AIRWAYS "CLIPPER" ENJOYING A ROUND OF GOLF WHERE MYRIADS OF SEA-BIRDS FORM NATURAL "HAZARDS."

(Continued)

there for months dependent for food on the island or on the cable-ships which passed four times a year. For thirty years a handful of people lived on Midway Island, to which some ten million birds come yearly for breeding, until Pan-American Airways recognised its importance and transformed it into a refuelling-station for their "Clipper" service to China. Twice weekly now the huge flying-boats come smoothly down for a day's rest and thousands of birds wheel excitedly over the island to bid a welcome to the newcomer. The Goony-birds (a species of albatross so called from the English dialect word "Gony," meaning a simpleton) have become quite accustomed to the passengers on these flying-boats and perform their strange "calling" and dance during the mating season just as if an audience of interested travellers was not present. Besides watching the bird-life on the island, travellers can explore the reefs or spear fish on the sea-bed by using an underwater "telescope." A golf-course has been laid out among the sand-hills and, although of a rough and ready nature, provides plenty of exercise for visitors, with natural "hazards" in the shape of the myriads of birds, which ignore the players and strut about as carefree as they were before the flying-boats arrived. The golf-balls are coloured red to enable them to be seen against the sand, and not, as has been suggested, to prevent a Goony's egg from being smashed by a golfer who cannot keep his eye on the ball!



FEARLESSNESS OR STUPIDITY? A GOONY WHICH HAD BEEN GIVEN SOME TIT-BITS FOLLOWING TWO GOLFING AIR-PASSENGERS ROUND THE COURSE ON MIDWAY ISLAND, HOPING TO OBTAIN SOME MORE.



DRIVING OFF A DUCKBOARD TEE OVER THE HEADS OF NUMEROUS BIRDS NESTING IN THE SAND: A PHOTOGRAPH SHOWING HOW THE BIRDS IGNORE THE HUMAN "INTERLOPERS."



TEEING-UP ON A BOARD WATCHED BY GOONY FLEDGLINGS WHILE THE ADULT BIRDS TURN THEIR BACKS: GOLFERS ON THE MIDWAY ISLAND COURSE PLAYING AMIDST COLONIES OF SEA-BIRDS INTENT ONLY ON THEIR FAMILY AFFAIRS.



USING A RED BALL, MORE EASILY DISTINGUISHABLE IN THE SAND: A GOLFER PLAYS FROM AN AWKWARD "LIE" BESIDE TWO EGGS AND AN UNPERTURBED FLEDGLING.

BOOKS OF THE DAY.

IT is a strange and rather sad reflection that some of the men who by their art have most enriched the world of childhood have in their private lives somehow failed to get their share in that world and so to realise the ideal of Burns—

To make a happy fireside clime
To weans and wife;
That's the true pathos and sublime
Of human life.

Charles Lamb, for example, had to be content with his "Dream Children." Lewis Carroll and Hans Andersen did not commit matrimony. Barrie missed connubial felicity. Stevenson, though happily married, had no bairns of his own.

To this list must be added that inimitable humorist and very lovable fellow who gave the nursery one of its greatest classics in poetical and pictorial form, "The Book of Nonsense." It is curious that we should have had to wait until the fiftieth anniversary of his death for the full story of his life, hitherto apparently revealed only through various volumes of his letters. Now at last it is admirably told in "EDWARD LEAR." Landscape Painter and Nonsense Poet (1812-1888). By Angus Davidson. With 24 Plates and many line drawings (Murray; 15s.).

I could not detach myself from this absorbing book until I had actually browsed steadily through it "from cover to cover" (in the blurbulent phrase—to coin a Learism!), and I spent on it far too much time for my own comfort, in view of various others claiming attention. The only little fault I have to find with Mr. Davidson's work is a certain paucity of dates. Biographers, I think, should be compelled by law to place at the head of each page the relevant year, and, whenever they mention a month, to specify the year also. Such an enactment would be just as useful as some of our modern "Dorian" legislation. I am reminded here of a speech by Vernon Harcourt quoted in the present volume. "A friend of mine," he said in the House of Commons, "has published a *Book of Nonsense*. But Parliament publishes every year a much more celebrated *Book of Nonsense*, called the *Statute Book*." Commenting thereon, Lear noted in his diary: "Fancy being really in a speech by 'Willie.' . . . Such is phame."

In reading about Edward Lear I have been struck chiefly by his charm of character, his enormous industry as a topographical artist (wherever he went he did hundreds of water-colour drawings), and by the amazingly peripatetic nature of his career. He could well say with Ulysses—
"I cannot rest from travel."
It was not only that he visited so many countries including Italy, Greece, Albania, Turkey, Egypt, Palestine, and eventually India and Ceylon, but that he was constantly moving on from place to place, and oscillating to and fro between England and some delectable locality abroad. Finally, he made a home for himself at San Remo. Throughout his life he suffered from epilepsy, which caused his natural joyousness to alternate with dark moods of dejection. This was probably the reason why he did not marry and settle down. He played with the idea more than once, and Emily Tennyson (the poet's wife) tried her hand at match-making on his behalf, but without success. She herself was in Lear's eyes a paragon among women, so perhaps none of the others came up to standard. The picture we get of Tennyson himself is less engaging. His "bearishness" is much in evidence, and there are hints that he did not fully appreciate his wife's devotion. Of Tennyson's poetry, however, particularly his descriptions of landscape, Lear had long been an intense admirer, even before he came to know him personally, through the Lushingtons. It was the great disappointment of Lear's life, as an artist, that he was unable to complete and publish his set of 200 landscape illustrations to Tennyson's works, on which he was still engaged when he died.

Love and marriage being denied him, Lear found his main interest in his friendships. His boyish humour and geniality won him universal affection. His first step on the ladder of art had been due to the thirteenth Earl of Derby, who saw and admired his early drawings of parrots at the

Zoo and engaged him to illustrate his own menagerie at Knowsley. Thus began Lear's intimate footing with the Stanley family. It was for the Earl's grandson (the fifteenth Lord Derby) that the first "Book of Nonsense" was produced, and at Knowsley the author began his acquaintance with Dean Stanley. Through these and later connections among the aristocracy, Lear became ultimately something of a social "lion," as an entertaining guest at country house-parties and musical evenings, where he sang his own settings of Tennyson's lyrics. In this respect he might be called the Tom Moore of his day, though differing much from the Irish bard in personality. (Apparently he felt the affinity himself, for in his last years he chose for winter reading "the eight volumes of Tom

of approach through "the court of flatterers, snobs and bores which seemed perpetually to surround them."

Lear's adventures abroad were sometimes more thrilling than those which usually befall a peaceful landscape-painter, even such as "the Lord of Burleigh." In Albania Moslem prejudice against imagery gave him anxious moments while sketching among hostile villagers; and at Petra—that "rose-red city half as old as time"—he and his party were attacked by ferocious Arab bandits and barely escaped from an exceedingly tight corner. A more peculiar, though less perilous, experience (too long to relate here) occurred at a sinister spot mentioned by Tennyson in his poem, "To E. L. on His Travels in Greece." (I used rather to fancy myself as a pioneer in metrical reviews, but the Victorian Laureate was there first, for these lines are virtually a review of Lear's "Journal of a Landscape Painter" in Greece and Albania, published in 1851.) Here the poet alludes to—

The vast Akroeraunian walls.

That sonorous epithet always impressed me, though hitherto ignorant of its meaning. Now I know, enlightened by the following passage: "After visiting Scutari, Durazzo and Berat, which lies close under the great Mount Tomohrit [also mentioned in Tennyson's poem], Lear went southwards to the Khimara province, in which lies the Promontory of Akroeraunium, into whose utter remoteness no English traveller had ever before penetrated."

Edward Lear was one of those men who achieve unexpected fame through what they consider a side-line of their activities. He was not the inventor of Limericks, but he made that form so much his own that he may well be called the father of the craft. Perhaps he realised, towards the end, that it was by his nonsense that he would live rather than by his pictures. "Dearest of all to his heart was the praise that Ruskin gave him in a letter to the *Pall Mall Magazine* on 'The Choice of Books'! 'Surely' he had written, 'the most beneficent and innocent of all books yet produced is the *Book of Nonsense*, with its corollary carols—inimitable and refreshing, and perfect in rhythm. I really don't know any author to whom I am half so grateful, for my idle self, as Edward Lear. I shall put him first of my hundred authors.' Possibly even more satisfying was the unconscious tribute of a child in an Indian hotel, who, quoted to him his own verses. "Before dinner," we read, "he was engaged in drawing birds for the landlord's little daughter, when, as he was drawing a picture of an owl, another little girl who was watching said, 'O please draw a pussy-cat too!—because you know they went to sea in a boat, with plenty of honey and money wrapped up in a £5 note!' 'On enquiry I found that she and all the school she went to had been taught that remarkable poem!'"

Eminent contemporaries are sometimes provokingly silent about each other. One such question arises here. "There occurred during the autumn of that year [date unspecified] in the world of which, up till then, Lear had been undisputed king—the world of Nonsense—an event of the utmost importance, the publication of Lewis Carroll's *Alice in Wonderland*. . . . The book had an instant success and was everywhere talked of—and nowhere more than in the very circles Lear himself frequented, for Dodgson knew the Rossettis, Holman Hunt, and Millais well, and was on terms of the closest friendship with the Tennysons and their circle. His *Index to 'In Memoriam'* had been published three years before, and he was a constant visitor to Farringford. It seems almost impossible that the two never met—or, even if they never met, that they were not aware of each other's existence: yet there is no mention of Dodgson or of 'Alice' in Lear's letters or diaries,

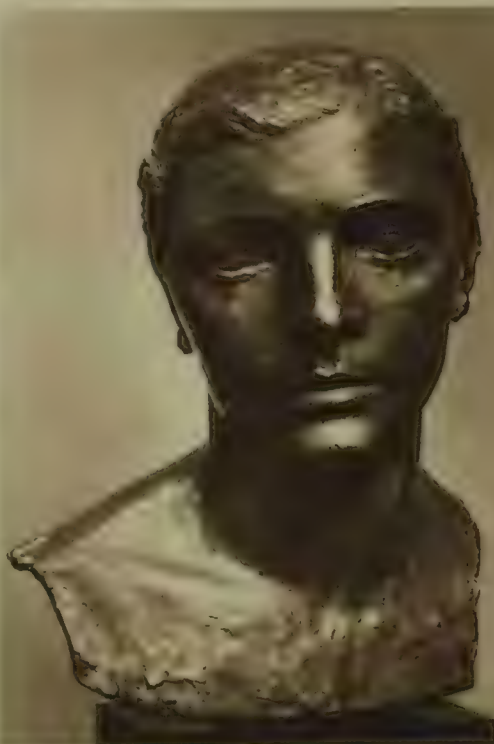
nor does Dodgson's biographer allude to Lear. . . . It would have been interesting to know what they thought of one another—the mathematician and the landscape-painter, who have both become immortal, their own mundane occupations forgotten, in the airy world of nonsense."

Some writers whose works we love and admire are disappointing when we meet them in the flesh, or embodied in biography, but the "onlie begetter" of the "Pobble who had no Toes" will cause no such disillusionment.

Continued on page 28.



A FAMOUS LIVING FRENCH SCULPTOR'S WORK SHOWN FOR THE FIRST TIME IN THIS COUNTRY: "MADEMOISELLE SCHULTE": BY CHARLES DESPIAU.



"TÊTE DE LANDAISE": BY DESPIAU.
(1934. Gilded bronze.)



"MADAME POMARET": BY DESPIAU.
(1934. Bronze.)

The first exhibition in England of sculpture by Despiau is being held at the Wildenstein Galleries until July 29. Born at Mont-de-Marsan in 1874, Despiau exhibited at the Salon des Artistes Français from 1898 to 1900 and then up to 1914 at the Salon de la Nationale. He is now completing the "Apollo," to stand above the pool between the two buildings of the new Museums of Modern Art, Quai de Tokio, Paris. In the foreword to the catalogue M. Raymond Cogniat states: "By his sense of balance and taste for human intimacy, Despiau has managed to escape both from the sometimes grandiloquent lyricism of a Rodin and from the desiccating intellectual theories of contemporary art. He has shown that, between the two, work of genius could be realised, not through the timidity of a compromise, but through a hardly-won balance between mind and spirit which can only be achieved by great knowledge, great patience and great modesty."—[Reproductions by Courtesy of Messrs. Wildenstein and Co., 147, New Bond Street, W.1.]

Môore's *Memoirs*.) Whenever he returned to England from his tours abroad, Lear never lacked invitations. He stayed with the Tennysons at Farringford and afterwards at Aldworth, while his art pursuits brought him into close touch with the pre-Raphaelite circle. There are diverting accounts of his association with Millais, Holman Hunt, and William Rossetti. At one time Lear was summoned to Osborne to give drawing lessons to Queen Victoria, and in Rome he was visited by the Prince of Wales (Edward VII.). There also he met the Brownings, but found them difficult

The Colour of the Empire Exhibition: A "City" of Many Hues.

NATURAL COLOUR PHOTOGRAPHS BY THOMAS LAW. (CONTINUED OVERLEAF.)



THE UNITED KINGDOM PAVILION, WITH AN ENTRANCE HALL OVER 80 FT. HIGH: THE LARGEST OF THE NATIONAL PAVILIONS, WORTHY OF THE EMPIRE'S CENTRE.



THE PALACE OF ENGINEERING: THE EXHIBITION'S BIGGEST BUILDING, EQUAL IN AREA TO BUCKINGHAM PALACE—PART OF THE FAÇADE, DECORATED WITH MURAL PAINTINGS.



SCOTTISH AVENUE, BRIGHT WITH FLOWER-BEDS AND GREEN LAWNS: A VIEW SHOWING THE TWIN BLUE-AND-WHITE PAVILIONS OF SCOTLAND ON EITHER HAND, WITH THE PALACE OF ARTS BEYOND AND BETWEEN THEM.



THE HIGHLAND CLACHAN (VILLAGE): A SKILFUL BLEND OF REALITY WITH A PAINTED BACKGROUND—(ON LEFT) A REPLICA OF AN ANCIENT CASTLE BESIDE A LOCH.

In our issue of May 7 commemorating the opening of the Empire Exhibition in Bellahouston Park, Glasgow, by the King, we included among our numerous illustrations reproductions of drawings in colour, with a double-page coloured pictorial map of the Exhibition. We now give, on this and the succeeding page,



CONTAINING THE EXHIBIT OF NORTHERN IRELAND AS ITS MAIN FEATURE: THE SHIPPING AND TRAVEL PAVILION, WITH MURAL PAINTINGS SYMBOLISING THE SPIRIT OF TRAVEL.

an interesting series of natural colour photographs, which bring out, perhaps even more convincingly, the gaiety or aspect for which this Exhibition is distinguished, through the harmonious use of many shades in the decoration of buildings. Unity of effect was controlled by the chief architect, Mr. Thomas Tait.

The Colour of the Empire Exhibition: A "City" of Many Hues.

NATURAL COLOUR PHOTOGRAPHS BY THOMAS LAW. (SEE ALSO THE PRECEDING PAGE.)



THE CANADIAN PAVILION, WITH ITS 100-FT. TOWER, AND A PAIR OF COLOSSAL STATUES: A VIEW SHOWING PART OF THE LAKE IN FRONT.



THE AUSTRALIAN PAVILION: A STRIKING RED-AND-WHITE COLOUR SCHEME, WITH LANDSCAPES ON THE FAÇADE, AND TREE-FERNS IMPORTED FROM AUSTRALIA.



THE DOMINANT "TOWER OF EMPIRE": A MIGHTY "OBSERVATION POST," 300 FT. HIGH, OF UNIQUE DESIGN, WITH BALCONIES LOOKING FAR ACROSS SCOTLAND.



THE CHURCH OF SCOTLAND BUILDING, WITH A 90-FT. CROW-STEPPED TOWER: ONE OF THREE PLACES OF WORSHIP IN THE EXHIBITION GROUNDS.



SCOTLAND'S NORTH PAVILION (SEE PRECEDING PAGE): BOLD EFFECTS IN BLUE, WITH THE SCOTTISH ROYAL CREST, THISTLES, AND STATUES OF FAMOUS SCOTSMEN.



THE NEW ZEALAND PAVILION: A PICTURESQUE STRUCTURE, BEARING THE DOMINION'S ARMS, WITH TALL BROWN PILLARS PAINTED IN MAORI DESIGNS.

Here we give further natural colour photographs of the Empire Exhibition at Glasgow, besides those on the preceding page. They show again the peculiar charm and brightness of the buildings, due to the happy use of colour, combined with light surfaces, in their exterior decoration. An added attraction is the novelty of architectural design in the pavilions, which are mostly of a modernist type expressing functional form. An exception is the South African Pavilion, representing a typical homestead in early Dutch colonial style. The most distinctive and impressive structure is the great Tower of Empire, 300 ft. high, which stands on a hill and dominates the whole Exhibition. Scotland is represented by two Pavilions—North



THE SOUTH AFRICAN PAVILION, IN THE EARLY DUTCH HOMESTEAD STYLE: ONE OF THE EXHIBITION'S FEW DEPARTURES FROM FUNCTIONAL FORM IN ARCHITECTURE.

and South. On the North Pavilion (shown above) are mural figures of famous Scotsmen—Burns, Carlyle, Scott, Livingstone, and Watt. The Exhibition has proved an immense success, and the attendance in the first month or so was more than double that at Wembley in the corresponding period. Since the opening by the King, accompanied by the Queen, the Royal Family has given a strong lead to the public. The Princess Royal visited the Exhibition on June 8, and saw her own wedding gown in the Hall of Historic Fashions at the Women of Empire Pavilion. It was stated that the Duke and Duchess of Gloucester would be present on June 23, and on the 24th the Duke and Duchess of Kent.

LEAVES FROM THE WORLD'S SCRAPBOOK: NEWS EVENTS RECORDED BY CAMERA.



WINNER OF THE KING GEORGE V. GOLD CHALLENGE CUP AND CONNAUGHT CHALLENGE TROPHY AT THE HORSE SHOW: MAJOR J. C. FRIEDBERGER ON DEREK.

A feature of the International Horse Show (June 16-25) was the faultless jumping of Major J. C. Friedberger, Royal Horse Artillery, on Derek, an aged brown gelding. Until the last day Derek was unbeaten, winning the King George V. Gold Challenge Cup and the Connaught Challenge

(Continued opposite.)



WINNERS OF THE EDWARD PRINCE OF WALES GOLD CHALLENGE CUP: THE BRITISH TEAM, WHICH HAD A TOTAL OF ONLY TWELVE FAULTS.

Trophy, and was one of the winning team in the contest for the Edward Prince of Wales Challenge Cup. In the final event of the Show, for the "Daily Mail" Cup, he made a mistake at the sixth jump and with four faults against him left the arena amid sympathetic cheering.



ONE OF THE WORST DISASTERS IN AMERICAN RAILWAY HISTORY: THE WRECKAGE OF THE "OLYMPIAN" LYING ACROSS CUSTER CREEK, MONTANA.

On June 19 the worst disaster in American railway history occurred when the Tacoma-Washington express "Olympian" plunged into Custer Creek, twenty-five miles east of Miles City, Montana. Two sections of the bridge had been washed away by a cloudburst and a curve in the line

(Continued opposite.)



AFTER THE CATASTROPHE TO THE TACOMA-WASHINGTON EXPRESS "OLYMPIAN": THE SUBMERGED SLEEPING-CAR FROM WHICH SIXTEEN BODIES WERE RECOVERED.

obscured the engine-driver's view, with the result that the engine, luggage-van, mail-van, two coaches and two tourist sleepers crashed down into the flooded river. At the time of writing forty persons are believed to have been killed (twenty-eight bodies have been recovered from the wreckage) and sixty-five were injured. (A.P.)



THE WEDDING OF PRINCE JAYA CHAMARAJENDRA WADIYAR, HEIR-APPARENT TO THE THRONE OF MYSORE, TO PRINCESS SATYA PREMA DEVI: THE CEREMONY IN THE PALACE. The wedding of Prince Jaya Chamarajendra Wadiyar, nephew of his Highness the Maharaja of Mysore and heir-apparent to the throne, to Princess Satya Prema Devi, daughter of the Rani of Jigni and sister of H.H. the Maharaja of Charkhari, took place in the Palace at Mysore on May 15. The festivities covered a period of five days and culminated in a procession through the principal streets with the bride and bridegroom on State elephants.

THE MASTERPIECE OF THE WEEK (JUNE 30-JULY 7) AT THE VICTORIA AND ALBERT MUSEUM: A SEVENTEENTH- OR EARLY EIGHTEENTH-CENTURY PERUVIAN TAPESTRY WHICH SHOWS LITTLE IN THE PATTERN THAT IS INDIGENOUS.

Tapestry-weaving, which had flourished in Peru under the Chimu and Nasca cultures, decayed during the Inca period (1100-1530) but revived after the Spanish Conquest was complete. The native bird and animal motives often recur in rugs and hangings made for Spanish conquerors, but the European influence rapidly asserts itself. This tapestry woven in silk and wool on a cotton warp, in the seventeenth or early eighteenth century, shows little in the pattern that is indigenous. The unicorn, the mermaids, the crowned lions are Spanish, although the double-headed eagle, a favourite device, is missing. More remarkable are the large phoenix in the centre, the kyllins, and the chrysanthemum flowers, which are unmistakably Chinese. Their presence is explained by the fact that silk was imported into Peru from China and that Chinese embroideries may well have come with it.



PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



TO CAPTAIN THE CAMBRIDGE XI. IN THE MATCH AGAINST OXFORD AT LORD'S: MR. N. W. D. YARDLEY (ST. JOHN'S).

Mr. Yardley is an outstanding young cricketer who was a reserve in the Test Match team which met Australia at Nottingham. Last year he distinguished himself in county cricket, making a century for Yorkshire against Surrey. Mr. Grover made two centuries for Oxford last season.



TO CAPTAIN THE OXFORD XI. IN THE MATCH OPENING TO-DAY (JULY 2): MR. JOHN H. GROVER (BRASENOSE).



MISS MARGARET LONGHURST.

Appointed Keeper of the Department of Architecture and Sculpture, the Victoria and Albert Museum, in succession to Mr. R. P. Bedford. She is the first woman keeper of a Department in any of the national museums.



MR. GEOFFREY LLOYD.

Parliamentary Under-Secretary of State, Home Department (since 1935), who, it was recently announced, would devote his whole time to A.R.P. organisation. It was understood that Mr. Lloyd would now work largely at the A.R.P. headquarters, Westminster.



DR. F. R. PHELPS.

Archbishop of Cape Town, from 1931 to last Easter. Died June 27; aged seventy-four. He began his career as a curate in Battersea and Westminster. Rector of Thorpe-Escot, 1896. Warden, St. Peter's Home, Grahams town, Cape Colony, 1909. Bishop of Grahamstown, 1915-1931.



LORD SOUTHWOOD.

President of the Advertising Association. Took the chair at the inaugural session of the fourth International Advertising Convention, at the Empire Exhibition, Glasgow, June 27. Speaking on "The influence of advertising on the lives of the people," he said it was the spearhead of progress.



MR. E. V. LUCAS.

The celebrated essayist and man of letters. Died June 26, aged seventy. Began his career as a journalist at Brighton. The leading authority on Charles Lamb. He was the author of nearly a hundred books, including "Over Bemerton's," and "Rose and Rose." He was a cricket enthusiast and wrote "The Hambledon Men." He was also a playwright.



MR. DUNCAN SANDYS.

M.P. (Con.) for Norwood. Stated in the House of Commons, on June 27, that the Attorney-General had informed him that he was under a legal obligation to reveal the source of certain information, which came under the Official Secrets Act. He gave notice of his intention to move that a Select Committee be appointed to enquire into the substance of his statement.



SIR HARRY LUKE.

Appointed Governor of Fiji and High Commissioner for the Western Pacific, in succession to Sir Arthur Richards (recently appointed Governor of Jamaica). Sir Harry was Lieut.-Governor of Malta since 1930; and had previously been Assistant Governor of Jerusalem, and Chief Secretary of Palestine.



M. ANDRE MAUROIS.

The celebrated French writer, whose works, dealing largely with England and Englishmen, are so well known in this country. Elected a member of the French Academy. M. Maurois was made a K.B.E. for his work on the Association France-Grande Bretagne. His books include "The Silences of Col. Bramble."



A SOCIAL OCCASION IN DUBLIN MARKING THE INSTALLATION OF THE PRESIDENT OF EIRE: MR. AND MRS. DE VALERA RECEIVING DR. HYDE, THE PRESIDENT.

The installation of the new President of Eire (illustrated on page 6) constituted the most colourful social occasion that has taken place in Dublin since the inauguration of the new order in Ireland. The President, Dr. Hyde, is the celebrated Irish poet and historian, who was Foundation President of the Gaelic League. He was a Free State Senator. Mr. and Mrs. de Valera were married in 1910. They have four sons and two daughters.



THE FIRST OPEN SESSION OF THE PALESTINE PARTITION COMMISSION, IN JERUSALEM: A PHOTOGRAPH SHOWING THE MEMBERS SEATED ROUND THE TABLE, WITH (L. TO R.) MR. REED, SIR ALLISON RUSSELL, SIR JOHN WOODHEAD (THE CHAIRMAN), MR. WATERFIELD AND MR. LUKE (SECRETARY).

The Palestine Partition Commission arrived in Palestine in May to study the technical details of what is the accepted Government policy. Their task is simply to enquire how partition may best be effected in view of the racial, religious, economic and military difficulties. The Jews are,

officially, prepared to discuss the partition proposal; but the Arabs reject partition as being impracticable. It is stated that even moderate Arabs (as represented by the National Defence Party) have refused to appear before the Commission.

SEMI-FINALISTS AT WIMBLEDON: THE LAST EIGHT MEN AND WOMEN PLAYERS.



FRU S. SPERLING (DENMARK) WHO ENTERED THE SEMI-FINALS OF THE WOMEN'S SINGLES AT WIMBLEDON BY BEATING MRS. S. P. FABYAN (4-6, 6-4, 6-4).



MISS A. MARBLE (U.S.A.) WHO ENTERED THE SEMI-FINAL OF THE WOMEN'S SINGLES AT WIMBLEDON BY BEATING MME. R. MATHIEU IN THE FIFTH ROUND (6-2, 6-3).

A SKILFUL SEEDING FORECAST: SUCCESSFUL COMPETITORS IN THE SINGLES.



MISS H. JACOBS (U.S.A.) WHO ENTERED THE SEMI-FINAL OF THE WOMEN'S SINGLES AT WIMBLEDON BY BEATING MME. J. JEDRZEJOWSKA (6-2, 6-3).



MRS. H. WILLS MOODY (U.S.A.) WHO ENTERED THE SEMI-FINAL OF THE WOMEN'S SINGLES AT WIMBLEDON BY BEATING MISS K. STAMMERS IN THE FIFTH ROUND (6-2, 6-1).



J. D. BUDGE (U.S.A.) WHO ENTERED THE SEMI-FINAL OF THE MEN'S SINGLES AT WIMBLEDON BY BEATING F. CEJNAR IN THE FIFTH ROUND (6-3, 6-0, 7-5).



H. HENKEL (GERMANY) WHO ENTERED THE SEMI-FINAL OF THE MEN'S SINGLES AT WIMBLEDON BY BEATING L. HECHT IN THE FIFTH ROUND (7-5, 6-1, 6-2).



H. W. AUSTIN (G.B.) WHO ENTERED THE SEMI-FINAL OF THE MEN'S SINGLES AT WIMBLEDON BY BEATING M. ELLMER (6-2, 6-1, 6-2).



F. PUNCEC (YUGOSLAVIA) WHO ENTERED THE SEMI-FINAL OF THE MEN'S SINGLES AT WIMBLEDON BY BEATING D. MACPHAIL IN THE FIFTH ROUND (6-2, 6-1, 6-1).

The results of the fifth round of the Men's and Women's Singles at Wimbledon proved that the seeding of players had been remarkably accurate. In the Women's Singles Mrs. H. Wills Moody (No. 1), Miss A. Marble (No. 2), and Fru S. Sperling (No. 4) were left in the semi-final with Miss H. Jacobs, who, although unseeded, beat Mlle. J. Jedrzejowska (No. 3). There were, therefore, three American competitors in the semi-final. In the Men's Singles J. D. Budge (No. 1),

H. W. Austin (No. 2), H. Henkel (No. 4), and F. Puncce (No. 5) entered the semi-final. R. Menzel (No. 3) was beaten by D. MacPhail in the fourth round. J. D. Budge, who last year won the Championship at Wimbledon and the American Championship, the doubles (with Mako), and the mixed doubles (with Miss Marble), reached the semi-final without losing a set, while Miss M. C. Scriven was the only one of the eight seeded women players who failed to reach her place.

THE SECOND DRAWN TEST MATCH
BETWEEN ENGLAND AND AUSTRALIA;
BUT MARKED BY MANY EXCITEMENTS
AND MUCH FINE CRICKET.

OUTSTANDING FIGURES AND DRAMATIC
MOMENTS AT LORD'S;
WHERE HAMMOND AND BROWN BOTH GAVE
HEROIC BATTING PERFORMANCES.



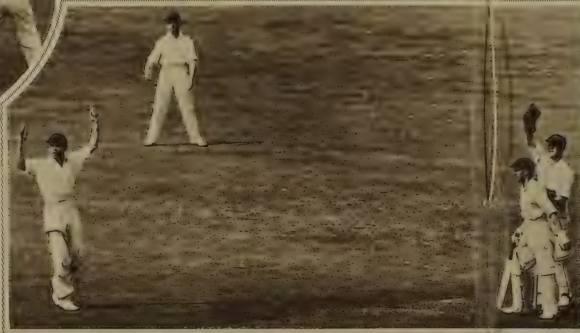
THE HUGE CROWD AT LORD'S ON THE FIRST DAY OF THE TEST MATCH, AMOUNTING TO SOME 32,000 PEOPLE: ENGLAND BATTING AT 409 FOR FIVE AT THE CLOSE OF PLAY, REPRESENTED BY HAMMOND, THE CAPTAIN, WHO MADE A MAGNIFICENT STAND, AND AMES. (*Sport and General*).



A GREAT MOMENT FOR ENGLAND IN THE SECOND TEST MATCH AGAINST AUSTRALIA, AT LORD'S: BRADMAN BOWLED BY VERITY WHEN HE HAD ONLY MADE 18, ON THE SECOND DAY. (*Sport and General*).



VERITY'S WONDERFUL CATCH FROM WHAT LOOKED LIKE A CERTAIN FOUR BY MCCABE ON THE SECOND DAY: ONE OF AUSTRALIA'S MOST FORMIDABLE BATSMEN DISMISSED FOR 38. (*Sport and General*).



NOTABLE FIGURES OF THE TEST MATCH: (LEFT) PAYNTER, WHO FIGURED IN A FINE PARTNERSHIP WITH HAMMOND ON THE FIRST DAY, OUT L.B.W. WHEN ONE OFF HIS CENTURY; AND (RIGHT) AMES, WHO MADE 83 IN THE FIRST INNINGS, AND KEPT WICKET ADMIRABLY; WITH THE AUSTRALIAN BARNETT, WHO ALSO GAVE A FINE DISPLAY OF WICKET-KEEPING—PHOTOGRAPHS ON A PREVIOUS OCCASION. (*Sport and General and Central Press*).



SAVIOUR OF AUSTRALIA IN THEIR FIRST INNINGS: W. A. BROWN, WHO CARRIED HIS BAT FOR 206, PLAYING WITH GREAT WATCHFULNESS AND CONCENTRATION PHOTOGRAPHED PREVIOUSLY. (*Central Press*).



THE END OF HAMMOND'S FIRST INNINGS, WHEN HE SCORED 240, AND SAVED ENGLAND FROM A DISASTROUS POSITION: THE ENGLISH CAPTAIN BOWLED BY MCCORMICK. (*Sport and General*).



THE KING'S VISIT TO LORD'S ON THE FIRST DAY OF THE MATCH, WHEN HE SAW HAMMOND'S GREAT INNINGS: HIS MAJESTY SHAKING HANDS WITH THE AUSTRALIANS, WITH EARL BALDWIN ON THE LEFT. (*Sport and General*).

Wright); but when Bradman was bowled by Verity, having made only eighteen, England's prospects began to look up. McCabe looked dangerous, but he, again, was out—caught—through Verity. It was Brown who checked an incipient rout on Australia's side, playing with great watchfulness and concentration, and making 140 on that day, which closed with Australia at 299, that is, 195 behind, with five wickets in hand. On Monday, unhappily, rain came to complicate the situation—play being held up for 31 hours altogether. Brown carried his bat for 206. O'Reilly (who went in ninth) made a useful stand, and scored 42. Australia's total was 422, leaving England with a lead of 72. At the end of the day the wicket was very awkward. England's Barnett was out after making 12, and Hurton only reached five. By the end of the day, England were 39 for two. Fortunately no rain fell in the night. On the fourth day four English wickets went down for thirty-four, and Hammond came in, now lame from his injured muscle, with Verity to run for him. Evidently his injury cramped his style, and after making only 2 he was caught. Paynter unluckily was run out at 43. England declared at 242 for eight, leaving Australia to get 315 to win. The match closed with a draw, Australia having made 204 for six. Bradman was 102 not out.

THE second Test Match, which opened at Lord's on June 24, provided plenty of excitement and some magnificent cricket. The first day began disastrously for England, who had won the toss: McCormick taking three wickets for only eighteen runs in the first half-hour. Then Hammond and Paynter came together and took the score to 253 in a fourth-wicket partnership of 222, which is a record for England against Australia. Hammond's innings ranked with McCabe's at Nottingham as one of the greatest ever played in Test Matches. McCormick had been helped by some moisture in the wicket at the start; but then the wicket dried out and quietened down, and although the Australian fielding remained very keen (Barnett did not let a bye all day), they could not stop England getting runs. On the Saturday there was a record crowd of 33,800 at Lord's. Hammond was suffering from an injured muscle, but both he and Ames were obviously out to make runs. He was bowled, however, by McCormick when he reached 240. At the end of the innings Farnes and Wright hit out for all they were worth, until Wright was bowled by a googly from Fleetwood-Smith. England's innings came to an end at 12.55, with a total of 494. When England began to bowl the pitch was getting easier. The first wicket fell at sixty-nine (Fingleton caught Hammond, bowled

(Continued opposite.

THE CANTON BOMBINGS: A POWER-STATION AND CHINESE HOMES WRECKED.



THE EFFECT OF HIGH-EXPLOSIVE BOMBS AT CANTON: THREE OF A GROUP OF IRON PIPES WEIGHING OVER 1½ TONS EACH, ONE OF WHICH WAS FLUNG OVER THE POWER-STATION AT SAIKWAN BY A BOMB.



THE POWER-STATION AT SAIKWAN, OVER WHICH THE 1½-TON PIPE WAS HURLED: A PHOTOGRAPH TAKEN AFTER IT HAD RECEIVED THREE DIRECT HITS AND BEEN PUT OUT OF ACTION.



THE IRON PIPE WHICH WAS HURLED OVER THE POWER-STATION BATTERED AND BENT BY THE EXPLOSION; THE MEN STANDING BESIDE IT INDICATING ITS SIZE.

In our issue of June 18, under a series of illustrations of the terrible effects of the Japanese air-raids on Canton, we referred to the bombing of the waterworks at Saikwan, which a British firm were engaged in constructing. In the above photographs are shown some of the extraordinary effects of the high-explosive Japanese missiles. Four iron pipes belonging to Messrs. Malcolm and Co., the firm constructing the waterworks, were lying near the works, each of them weighing 1·8 tons and measuring 24 ft. in length and 4 ft. in diameter. A bomb fell near by and flung one of these pipes right over the adjacent power-station. Incidentally, the damage to the power-station (which, it appears, was "dazzle painted") was particularly disastrous, as hospitals were left without electricity for their X-ray apparatus and serum refrigerators. In addition, the electrically-worked air-raid alarm system and the telephone service were also put out of action. Shameen, the foreign settlement, was also deprived of light.

As we go to press a lull seems to have intervened in the Japanese air-raids on Canton, the effects of which have shocked the whole civilised world. Whether this is due to the indignant reactions of public opinion in neutral countries—notably in America, where, it seems, there has been a movement for cutting off aviation supplies from nations guilty of bombing civilians; or to the fact that the Japanese authorities have plenty to occupy them in Northern and Central China; or to the fact that the raids intensified rather than weakened anti-Japanese feeling in South China, cannot at present be said. It is, however, of interest to note that when the Japanese resumed bombing later last month, several of their machines were reported to have been brought down. The loss of life in Canton, which endured raids on twelve days out of fourteen, reached appalling proportions. A moderate computation was that 3000 civilians had been killed and 5000 injured.

It was estimated early in June that half a million people had left the city.



DAYLIGHT-BOMBING AT CANTON: A PHOTOGRAPH TAKEN FROM HONAM, ACROSS THE CANTON RIVER, WITH THE CUSTOMS CLOCK-TOWER IN THE CENTRE FOREGROUND; SHOWING THE SMOKE OF BURSTING BOMBS.



WHERE FLIMSY CONSTRUCTION AND A CROWDED POPULATION MAKE THE EFFECT OF HIGH-EXPLOSIVE BOMBS MORE THAN EVER MURDEROUS: DAMAGE IN CANTON CITY.



ANOTHER SCENE TYPICAL OF THE MANY AREAS OF DEVASTATION IN CANTON: CHINESE HOMES WITH THEIR WALLS SHORN AWAY AND OTHER HOUSES REDUCED TO A HEAP OF DISINTEGRATED RUBBLE.

THE BOMBING OF BRITISH SHIPS IN SPANISH PORTS: TYPICAL EXAMPLES.



A BOMBING INCIDENT IN THE HARBOUR AT ALICANTE, IN WHICH A BRITISH CARGO STEAMER (UNNAMED ON THE PHOTOGRAPH) WAS INVOLVED: A GENERAL VIEW OF THE SCENE, WITH A TALL COLUMN OF SMOKE RISING AFTER THE EXPLOSION OF A BOMB.



SHOWING VIVIDLY WHAT MAY HAPPEN WHEN A MERCHANTMAN IN HARBOUR IS STRUCK BY A BOMB: A PHOTOGRAPH OF A BRITISH STEAMER OFF ALICANTE SINKING BY THE STERN—ONE OF MANY SIMILAR EVENTS DURING RECENT MONTHS THAT HAVE CAUSED QUESTIONS IN PARLIAMENT.

The continued sinking or disablement of British merchant ships in Spanish ports by bombs dropped from Nationalist aircraft has occasioned acrimonious debates in Parliament and constant questions. On June 27, for example, the Prime Minister was asked whether he would inform British merchant shipping companies trading in Spanish waters that no obstacle would be placed in the way of companies desiring to equip their ships with anti-aircraft guns. Mr. Chamberlain, in reply, recalled that reasons had already been given why the Government did not desire to encourage such a measure, and added that further consideration had confirmed the Government's view. On the same date two more British ships were

hit by bombs—the "Farnham," sunk at Alicante, and the "Arlon," set on fire at Valencia. The above photographs bear date June 21, but do not name the ships. They were taken at Alicante, and are given as typical examples of such incidents. To a "Times" correspondent General Franco said recently that the only solution was to set apart a harbour, far from the seat of war, devoted solely to non-military commerce. He denied that his airmen deliberately attacked British ships, pointing out that exact aim was impossible, as, flying at great speed, they had to release bombs some three miles from the target, which was always a military objective. Ports, he said, had been so regarded in every war.

A PICTORIAL COMMENTARY ON CURRENT NEWS: ITEMS OF TOPICAL INTEREST BY PHOTOGRAPHY.



THE FUNERAL OF THE VICTIMS OF THE SOUTH AFRICAN AIR FORCE CRASH NEAR THE LIMPOPO: THE CORTÈGE ENTERING THE MILITARY CEMETERY.

The victims of the South African Air Force crash near the Limpopo on June 6 were buried in the military cemetery at Pretoria with military honours on June 13. The bodies of the three members of the R.A.F. touring boxing team and those of the two members of the Union Air Force were interred in the Church of England allotment and that of the trainer, Mr. Peters, in the Roman Catholic allotment. Members of the R.A.F. boxing team acted as pall-bearers. (S. and G.)



A NEW TYPE OF VEHICLE FOR THE SOUTHERN RAILWAY: THE INTERIOR OF A BUFFET CAR FOR USE WITH ELECTRIC TRAINS.

These buffet cars are a new type of vehicle as far as the Southern Railway is concerned and are intended for use with the electric trains on the main line between London and Bognor Regis and Littlehampton. The car includes a bar-counter and a saloon seating sixteen passengers at tables. The maximum amount of space has been obtained by the use of curved edges for the tables. (Keystone.)



AN OLD GERMAN CUSTOM PERFORMED IN CZECHOSLOVAKIA BEFORE 10,000 SUDETEN-DEUTSCH SPECTATORS: THE TEPLITZ-SCHONAU SONNWEIÐFEUER FESTIVAL.

The Sonnwendfeuer festival is an old German custom performed on the longest day of the year. At dusk bonfires are lit on every hill-top and usually the villagers dance round them. This year, at Teplitz, the Czechs banned the political demonstrations which have been carried out in previous years, but 10,000 Sudeten-Deutsch were present when a gigantic bonfire was lit and a pan-German speech was delivered by a local leader, Herr Zippelius.



AN AWE-INSPIRING SIGHT FOR THE AIRMAN: AN AERIAL VIEW OF MOUNT MAYON IN ERUPTION AFTER TEN YEARS' INACTIVITY.

Mount Mayon, the 8000-ft.-high volcano in the Philippine Islands, recently erupted and showered forth an awe-inspiring cloud of ashes and white-hot rocks. It had been inactive since 1928. People living near the base of the volcano were forced to leave their homes, and ashes settled over parts of four provinces. Our photograph was taken by a U.S.A. Army Air Corps observer when the eruption was at its height and shows the dense pall hiding the summit. (A.P.)



ONE OF LUDLOW'S HISTORIC BUILDINGS TO BE TAKEN DOWN AND REBUILT IN AMERICA: CASTLE LODGE, ORIGINALLY PART OF LUDLOW CASTLE.

Castle Lodge, one of Ludlow's (Shropshire) most famed historic buildings, which is now used as a hotel, is to be taken down stone by stone and rebuilt in America. Originally part of Ludlow Castle, Castle Lodge is noted as being one of the finest examples in the country of external Elizabethan work and for its Adam fireplaces. At one time such projects were frequent, but since the period of trade depression in America they have been more rare. (Fox.)



INAUGURATING THE NINE-DAY SERVICE TO AUSTRALIA BY FLYING-BOAT: PASSENGERS EMBARKING IN THE "CAMILLA" AT SOUTHAMPTON, WITH "CORDELIA" BEHIND.

A new stage in Empire air services was inaugurated on June 26 when two Imperial Airways flying-boats set out from Southampton upon the first through flying-boat service to Australia. The 13,000-miles journey will be covered in nine days. The "Camilla" was acting as a relief to "Cordelia" on the early stages of the journey and shared the twenty passengers and heavy load of mails. Twelve of the passengers are completing the whole journey. (A.P.)

Pure Shellfishness!



There's nothing like a
Guinness
with Lobster

IN GUIANA ONE DRINKS PIWARRI...★



...WHEN ONE CAN'T GET

Schweppees

★ Indian tribes of the Arowack, Acoway and the Caribs hollow out the trunk of a large tree into which they grate cassava root, making a very potent, sour, fermented liquor called piwarri. Closing time at the local tree finds Schweppees in great demand—as an antidote to "evil spirits," so to speak

WHEREVER YOU ARE...THE BEST CLASS BAR SERVES Schweppees

The World of the Theatre.

By IVOR BROWN.

THE ACTOR AS AMBASSADOR.

RATHER more than a year ago I was at Elsinore when the Old Vic Company were playing "Hamlet" in the courtyard of the Castle. Indeed, one of my last memories of Miss Lillian Baylis was of her serving coffee and consolation to the players during some windswept and rainy rehearsals, when the Danish climate was failing to be as hospitable as the Danish people. There can be no doubt that the visit of the English players and their willingness to oblige by improvising a performance of "Hamlet" in an hotel ball-room, when the open-air stage was made impossible by the weather, were enormously appreciated in Denmark. The newspapers gave great space to criticism and discussion of the event, and great crowds went, even in doubtful weather, to sit and watch the tragedy of their own prince performed in the language of another nation.

This was not unnoticed by the Germans, whose sense of national publicity is far stronger than our own. When Mr. Leslie Howard found it impossible to accept the Danish invitation to play his "Hamlet" on that historic Elsinore site, a German company could and did agree to go, and the German Government, I doubt not, was only too eager to help. In the case of the Old Vic's visit, it was private enterprise on the part of Britain and of Denmark that made the undertaking financially possible, and I hope that, despite the weather, no guarantor was left the worse for it. The question is now raised, by the eagerness of other countries to participate in such events, as to the advantages which a Government may gain by using the artist, and especially the actor, as its ambassador.

There seems to me to be no doubt that if you value a rather vague entity best described as National Prestige, then you must be prepared to spend a little—it need not be more than a trifling fraction of the national expenditure on

single secretary) of Overseas Art. It was against our tradition to mingle affairs of art with affairs of state. We had no National Theatre at home. Why, then, should we be represented nationally on foreign stages?

Gradually that "take it or leave it" attitude is being abandoned. There is now a British Council whose task is to establish and confirm abroad the English reputation for intelligence and artistry. It has invited foreign musical critics here in order to disprove the common assumption

are calculating in terms of money only, then a shipload of herrings has probably been worth more to the citizens of Bergen than ever were "Hedda Gabler" and the young man of genius who learned his job of writing for the theatre in that old harbour-town. But, if National Prestige be accepted as a precious, though intangible and not easily assessable affair, then Ibsen's service to Norway has been beyond count. Once he had become the hero of the Free Theatres and of the new progressive movements in the eighteen-eighties, once he had been established here by Archer and Shaw, he caught the imagination of every alert young playgoer in Europe. When anybody thought of Ibsen, he thought also of Norway. Some, of course, detested and abused Ibsen as a speaker of obscene things, but, as soon as that folly had dispersed, he became an attribute to his country whose real worth was far beyond herrings.

Now, if the dramatic author and his actors can be in this way intellectual ambassadors, it is highly important that the country's touring representatives should be in every way worthy of it. Un-sponsored companies have occasionally wandered round Europe with the best intentions, but with insufficient finance to guarantee performance as high as the ambition. The obvious policy, now that complete *laissez-faire* with regard to the export of art is being abandoned, is for the British Government, through the British Council, to put itself behind one company, of approved personnel and high standards of taste and efficiency, and see that it can take a British repertory of plays wherever there would seem to be a demand and a welcome for it.

This has been done in various ways aforetime, but the directors have always been harassed by considerations of ways and means. The artists have quite enough to do to put on good shows. They should not be fussed about



"MARRIAGE"—GOGOL'S WITTY COMEDY—AT THE WESTMINSTER: ISOBEL SCAIFE AS AGAFIA TIKHONOVNA, THE TIMID ORPHAN-HEIRESS; WITH AMLYET (GRAVELY EDWARDS), ANOUCHKIN (FREDERICK PEISLEY), AND ZHEVAKIN (MARK DIGNAM), AS HER THREE RIDICULOUS SUITORS.

Agafia Tikhonovna, the orphan heiress of a rich merchant, is sought in marriage by three singularly ineffective and more or less poverty-stricken suitors. Their absurd manoeuvres provide the backbone of the plot of "Marriage." In the photograph Amlyet is seen terrifying the timid Agafia with his blustering methods.

that we are a sadly unmusical nation. It recently helped to entertain a number of Danish publicists and editors. It secures attention in the foreign Press for the best type of English book. It encourages the performance of English plays. The possibilities of its work—if you believe in this thing called National Prestige—are enormous: the support it receives from the Government is still trifling.

I am strongly convinced that the value of theatrical as well as literary prestige is of far greater importance than people in Government offices may realise. Let us consider a few facts. The attention given in Denmark last summer to the English players at Elsinore was extraordinary. For a day or two their doings dominated the Danish Press. The drama always has a kind of magnetic attraction which books rarely possess. It offers, along with a text, personal distinction, beauty and glamour. In the case of "Hamlet" the actors were helped by the greatest of English texts, but their presence in person, the dash and impetus of Mr. Olivier's performance, the beauty of Miss Leigh and Mr. Guthrie's spirited direction of a well-graced company, contributed largely to impress the significance of the visit upon the Danish consciousness.

One might take a reverse case, where a small Scandinavian nation has been immeasurably heightened in intellectual reputation by a single figure. The importance of Ibsen to Norway has been incalculable. Of course, if you



"GOLDEN BOY," AT THE ST. JAMES'S: LUTHER ADLER AS JOE BONAPARTE, WITH LILLIAN EMERSON AS THE GIRL WHO DOES MUCH TO LURE HIM INTO ABANDONING VIOLIN-PLAYING FOR PROFESSIONAL BOXING.

Joe Bonaparte, a young American of Italian-Jewish origin, can both play the violin and box. He can earn a fortune as a boxer, but only by sacrificing his musician's hands. Against his father's wish he throws in his lot with the gang of toughs who are his backers; he wins a big fight, but kills his opponent, and dies himself in a motor smash. Outstanding performances are given by Luther Adler as Joe, Lillian Emerson as Lorna Moon, the girl who decoys him, and Morris Carnovsky as Joe's father.

arms—upon reminding the world that your nation has a mind, has taste, has a history of artistic achievement, and intends to have a similar future too. The British have been terribly slow in the past in paying the slightest attention to the value of this kind of Prestige and of the artist, the author, and the actor in creating it. If these people would do the job of what has been called National Projection on their own account, so much the better. But the Government, which maintains a consular service and a Department of Overseas Trade, would never bother its head about a Department (or even a



THE "GOLDEN BOY'S" FATHER, WHO HOPES HIS SON WILL BE A GREAT VIOLINIST: MORRIS CARNOVSKY AS MR. BONAPARTE IMPLORES LORNA MOON (RIGHT) TO LOOK AFTER JOE; WITH PHOEBE BRAND AS ANNA, JOE'S SISTER.



THE BOXING-MANAGER AND HIS MISTRESS, WHO HERSELF FALLS IN LOVE WITH THE BOXER: ROMAN BOHNEN AS TOM MOODY, AND LILLIAN EMERSON AS LORNA MOON, IN "GOLDEN BOY."

finance at the same time. We have existing the cadres of semi-permanent companies at Stratford and the Old Vic. With support and encouragement and enlisting of further talent there is surely material for a British Travelling Theatre, offering some Shakespeare and some modern English plays. Essentially it must be first-rate or it should not go at all. I believe that the demand for it in foreign countries would be clamorous, the reception generous, and the effect on foreign opinion remarkably serviceable to the cause of National Prestige. I believe this because the theatre is always "news," because British writing, acting, and production have nothing to fear from being seen on alien stages, and because the Germans, with their extremely shrewd notions of national propaganda, stepped so willingly into that Elsinore breach which Mr. Leslie Howard had been compelled to leave open.

**RARELY SEEN PICTURES FROM HAMPSHIRE HOUSES :
A NOTABLE LOAN EXHIBITION AT WINCHESTER COLLEGE.**



"THE BEATERS": BY JOHN CROME (1769-1821).
(Lent by Lord Swaythling, Townhill Park, Southampton.)



"FEEDING THE PIGS": BY GEORGE MORLAND (1763-1804).
(Lent by Major Miller Mundy, Red Rice, Andover.)



"VIEW ON THE BRILL": BY LUDOLF BACKHUYZEN (1631-1708).
(Lent by Lord Northbrook, Pursers, Bramdean.)



"SEA PIECE": BY JAN VAN DE CAPELLE (1624-1679).
(Lent by Lord Northbrook.)



"THE FALL OF PHAETON": BY JAMES WARD, R.A. (1769-1859).
(Lent by Lord Camrose.)



"BROOD MARE AND FOALS": BY GEORGE STUBBS (1724-1806).
(Lent by Lord Mount Temple, Broadlands, Romsey.)

A Loan Exhibition of outstanding interest is now on view at Winchester College, consisting of eighty-seven paintings by Old Masters, lent by their owners from country houses in Hampshire. This assemblage of art treasures drawn from a single county indicates the richness of Britain's private art-collections, and is attracting great interest, for most of the works shown have never been publicly exhibited before. Their total value has been estimated at about £132,000. The Exhibition was organised in aid of the funds for the lighting of Winchester Cathedral, for which a sum between £600 and £700 is stated (at the time of writing) to be still required. The pictures are hung in the famous old building

at Winchester College known as "School," attributed by some authorities on architecture to Sir Christopher Wren, and its seventeenth-century interior forms an impressive and appropriate setting for paintings which are to a large extent contemporary with it. The opening ceremony was performed on June 23 by Lord Mottistone, Lord Lieutenant of the County, and president of the Exhibition. It is to continue until July 13. No fewer than thirty-one Hampshire houses have contributed pictures, and fifty-seven artists are represented, mostly British and Dutch painters of the seventeenth and eighteenth centuries. The number of noteworthy examples by the earlier English masters would alone make a visit

[Continued opposite.]

UNFAMILIAR PORTRAITS BY OLD MASTERS IN THE WINCHESTER COLLEGE EXHIBITION.



"MAJOR STEWART": BY GILBERT STUART (1754-1828).
(Lent by J. J. Colman, Esq., Embley Park, Romsey.)



"LORD SPENCER HAMILTON": BY FRANCIS WHEATLEY
(1747-1801).
(Lent by Lord Templemore, Upton House, Alresford.)



"SUSANNAH SCOTT": BY ZOFFANY (JOHANN ZAUFFELY—
1733-1810).
(Lent by Captain Jervoise Scott, Rotherfield Park, Allon.)



"HANDEL": BY PHILIPPE MERCIER (1689-1760).
(Lent by Lord Malmesbury, Hurn Court, Christchurch.)



"WILLEM VAN DE VELDE THE YOUNGER":
BY MICHAEL VAN MUSSCHER (1645-1705).
(Lent by Lord Northbrook.)



"THE FIRST EARL OF MALMESBURY": BY SIR JOSHUA
REYNOLDS, P.R.A. (1723-1792).
(Lent by Lord Malmesbury.)



"ADMIRAL SIR G. MUNDY": BY JOHN HOPPNER
(1758-1810).
(Lent by Major Miller Mundy.)



"A YOUNG MAN": BY LUDGER TOM RING (SIXTEENTH-
CENTURY GERMAN PAINTER).
(Lent by Major Mills, Bisterne, Ringwood.)



"SIR FRANCIS BARING": BY SIR THOMAS LAWRENCE,
R.A. (1769-1830).
(Lent by Lord Northbrook.)

Continued.

to the Exhibition worth while. Despite the ready response to the appeal for the loan of pictures, it is pointed out, the resources of the county have not been exhausted, and it was decided to let some works be seen in their setting in historic houses, whose owners have generously agreed to throw them open to the public on

certain days during the Exhibition. Thus a circular ticket may be obtained (from the Secretary, Friends of the Cathedral, 9, The Close, Winchester) which admits to the Exhibition itself and once each to Old Alresford House on July 6 and Bramshill Park, Winchfield, on July 13. Broadlands, Romsey, was open on June 29.



"PRINCESS MARY," DAUGHTER OF HENRY VIII., AND AFTERWARDS MARY I.; BY HOLBEIN: A WONDERFUL CHARACTER-STUDY OF A STRONG-WILLED WOMAN DOGGED BY ILL-HEALTH; MADE ABOUT 1540.



"SALOME WITH THE HEAD OF JOHN THE BAPTIST"; BY GIORGIONE: A PAINTING EXECUTED ABOUT 1508; WHICH WAS IN THE COLLECTION OF THE EMPEROR RUDOLPH AT THE BEGINNING OF THE SEVENTEENTH CENTURY.



"ANNA MARIA" (THE YOUNG QUEEN OF SPAIN); PAINTED BY VELASQUEZ IN 1651: THE FIRST VERSION OF AN OFT-REPEATED PORTRAIT; RECENTLY CLEANED AND REVEALED IN ITS ORIGINAL BEAUTY.

OLD MASTER PAINTINGS IN A LONDON EXHIBITION: PICTURES BY HOLBEIN, GIORGIONE, VELASQUEZ AND REMBRANDT.



A REMBRANDT OIL-SKETCH OF THE GREATEST INTEREST: THE ORIGINAL STUDY FOR THE "CALLING OF ST. PETER" (THE FINISHED PICTURE BEING PURCHASED BY CATHERINE THE GREAT); THE MODEL FOR THE SERVING-MAID PROBABLY BEING HENDRICKJE STOFFELS.

THE pictures in Frank T. Sabin's exhibition at 154, New Bond Street, include four Rembrandts, a Giorgione, a Tintoretto, a Velasquez, and a Holbein. The Rembrandt oil-sketch was made for the "Calling of St. Peter," dated 1660, a painting which was acquired by the Rijksmuseum, Amsterdam, from the Hermitage Gallery, Leningrad, in 1933. The finished picture was originally bought by Catherine the Great. The sketch has come down from the family of Count Razoumovsky, one of the Empress's favourites, and it is therefore not improbable that it was a gift from her. The Rembrandt portrait reproduced here was also in the Razoumovsky Collection.

REPRODUCTIONS BY COURTESY OF FRANK T. SABIN.



"PORTRAIT OF A MAN" BY REMBRANDT: A PICTURE PROBABLY PAINTED ABOUT 1660-1, i.e., IN THE MASTER'S FINEST PERIOD; FORMERLY IN THE RAZOUMOVSKY COLLECTION (AS WAS ALSO THE STUDY FOR "THE CALLING OF ST. PETER").



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A PAGE FOR COLLECTORS.

THE SEVENTEENTH-CENTURY ENGLISHMAN IN ART.

By FRANK DAVIS.

There is a good deal of house dirt on the surface, and cleaning should uncover some very pleasant areas of paint—and might very well result in the discovery of a signature.

I think most visitors will derive great pleasure from the drawings in the Writing Room downstairs—from the admirable Francis Place, for example, whose Van de Veldish and accomplished draughtsmanship is no stranger to this page; from Thomas Johnson, whose panorama of Canterbury (Fig. 1) has been seen at Burlington House in 1934 and the English Country Life Exhibition in 1937; and especially from John Talman, who, I confess, was unknown to me until now. There are eight drawings lent by the Royal Institute of British Architects, and an album of topographical and architectural drawings, some by

apparently a man of some property, apart from his professional earnings as an architect, and designed—among other places of the period—Chatsworth and Thoresby House, Notts. Later he became Comptroller of Works to William III., and was responsible for many of the additions and extensions to Hampton Court Palace begun by Sir Christopher Wren in 1690.

The son, John, two of whose drawings are reproduced herewith (Figs. 2 and 3)—they are the outstanding "finds" of the exhibition—was in easy circumstances, lived for some time in Italy, where he amused himself by collecting prints of, and making drawings of, antiquities, and in 1698 went to Holland—result, this delightful series of views, one of which (No. 123 in the catalogue) is signed and dated "Taken Aug. 13 1698 I. T." His handling is meticulous without being "tight": he eliminates all unessential detail and yet one feels he is absolutely accurate; he does not attempt to render atmosphere, nor has he any of the lovely rhythms of Rubens or Van Dyck when they work in pen and ink or water-colour; his very unpretentiousness is his strength, and because he knows his limitations he is completely charming. If you like, he is a map-maker as much as anything, in the sense that the excellent Wenceslas Hollar was a map-maker—indeed, the resemblance between the two



AN interesting idea this, on the part of the members of the Burlington Fine Arts Club, to get together an exhibition of seventeenth-century pictures and drawings by native-born artists—and that means no Anthony Van Dyck, no Peter Lely. It is rather an odd experience to enter the upper gallery, where the paintings are hung: one's first impression is of numerous stolid, faintly dyspeptic faces, rather gloomily engaged in brooding over a quarrel about religion, or the tiresomeness of wives, or the folly of husbands. Indeed, I became seriously alarmed over my own mental and physical well-being, and took a turn round the Park to make quite sure my reflexes were in good order, going back in pretty good fettle and prepared to cope with any number of antiquated inhibitions. Thus fortified, and giving my mind to the business in hand, I soon discovered that I had been unfair both to artist and subject; by no means all the former were enamoured of subfusc colouring, and by



1. "DISTANT VIEW OF CANTERBURY"—BY THOMAS JOHNSON (WORKED FROM 1651 TO 1685): A SECTION OF THE WIDE PANORAMA LOOKING SOUTH-EAST OVER UNDULATING COUNTRY, WITH THE CITY AND CATHEDRAL IN THE CENTRE.

(Pen and Ink over Black Chalk; Size, 5×31½ in.)
(Lent by Mr. Iolo Williams.)



2. "BODEGRAVEN, NEAR LEYDEN"—BY JOHN TALMAN (D. 1726): A VIEW LOOKING OVER THE RHINE, WITH THE TOWN ON THE OPPOSITE BANK.

(Pen and Ink over Pencil; Size, 4×6½ in.)

(Lent by the Royal Institute of British Architects.)



3. "LEYDERDORP, NEAR LEYDEN"—BY JOHN TALMAN: A DRAWING DATED 1698.

(Pen and Ink; Size, 6½×12½ in.)

(Lent by the Royal Institute of British Architects.)

no means all the latter were devoured by religious mania or by the manifold disappointments of life. Nevertheless, this is not a show to produce a clamorous popular appeal to throw open a private club to the public; it is, though, a most interesting survey not only of what the English did accomplish without much foreign help, but of what they did not. It does not succeed in proving—and many hoped it might when the idea was first suggested—that but for Van Dyck English painting might have developed on its own lines and might have produced a genuinely original native tradition a century in advance of historic fact. No, it shows up our limitations, which is good for our souls, but leaves us our fair share of self-respect. In Dobson, Walker, Riley, I. M. Wright, Francis Barlow, and the elusive Henry Stone, we have considerable, but not great painters, who graft upon a vague Flemish tradition something of our own peculiar provincialism, and make a very sincere job of it. Francis Barlow, as he is revealed in a large canvas (62 in. by 93 in.), lent by Captain T. Tyrwhitt-Drake, must be reckoned as a gifted, if not very subtle, portrait-painter and not merely as an excellent highly decorative sporting-artist. The boy on the right of this picture, in attitude and dress, reminds one very much of several similar children by Nicholas Maes: the rest of the space is occupied by a groom and horse, a dog, and a landscape of moor and trees.



4. "A LANDSCAPE WITH MEN HAWKING"—A PAINTING BY INIGO JONES (1573-1652). The landscape style is not unlike certain rare water-colours by Van Dyck and the horseman is taken direct from Rubens' portrait of the Duke of Lerma.

(Size, 18½×28½ in.)

(Copyright reserved by the Owner, the Duke of Devonshire.)

John Talman, others collected by him, lent by the Society of Antiquaries, whose first director he was.

There were two Talmans—William, working from about 1670 and alleged to have died in 1700 ("National Dictionary of Biography"): this date is incorrect. Mrs. Esdaile, I am informed, has been doing research on the elder Talman's career, and has discovered at Somerset House that he lived till 1720. He was

is most striking, so much so that it is difficult to resist the conclusion that John Talman took the elder man as his model.

A great architect's excursion into landscape painting is to be seen in the picture lent by the Duke of Devonshire, "A Landscape With Men Hawking" (Fig. 4). The committee responsible for the catalogue express surprise at the attribution, but point out that the picture was recorded under Inigo Jones's name as early as 1766—it was once in the villa at Chiswick built by Kent for the Earl of Burlington. It reminds one of Van Dyck (see his rare water-colours in the British Museum), and the horseman is a copy of a Rubens (the Duke of Lerma, belonging to the Condesa Gavia, Madrid). There seems no adequate reason to doubt the tradition which associates it with Inigo Jones; and, like many of the other paintings, it provides very little support for the theory that there really was an original native school in this country.

There are some notable portrait drawings: a splendid Samuel Cooper, for example; a beautiful "Study of a Leather-Worker" in red chalk by Mary Beale (a loan from H.M. the King); and a highly accomplished head in red chalk by an otherwise unknown amateur, Thomas Robinson, who was, like many greater artists before and since, a trifle snobbish—anyway, he was obviously proud of the fact that his daughter had married a title, and wrote on the back of this drawing, "Robinson Father to the Countess of Peterborough sec."

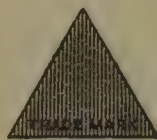
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BOOKS OF THE DAY.—(Continued.)

No one will contradict the opening line of his own self-caricature poem that prefaces the present memoir—

How pleasant to know Mr. Lear,
Who has written such volumes of stuff.

On reading this poem, which mentions Lear's cat, I first perceived the provenance of a familiar couplet by a famous modern poet (whose verses on cats were broadcast not long ago), the author of "The Waste Land," who somewhere says concerning himself, with a "Leary" kind of self-disparagement:

How unpleasant to meet Mr. Eliot,
With his features of clerical cut.

As a serious artist Edward Lear hardly achieved his ambitions, though his comic drawings are incomparable. In landscape he was frankly representational. Such of his oil paintings as survive are "hidden away in the attics of country houses or the cellars of public galleries" to which his friends had presented them. Mr. Davidson suggests, however, that as a draughtsman and water-colourist Lear has been underrated. "He does not rank with Girtin and De Windt, with Turner and Cox, among the greatest of the English Water-Colour School; yet he is worthy of a place there—and higher than has so far been accorded to him—as a contributor to one of the most specifically English branches of our national artistic heritage."

With Edward Lear's experiences in Italy it is interesting to compare those of a modern wanderer of a sociable and artistic temperament, a musician if not a painter, who describes his latest venture in literary vagrancy in "THE WAVELESS PLAIN." An Italian Autobiography. By Walter Starkie, Litt.D. (Murray; 12s. 6d.). Readers who know the previous books with which Dr. Starkie has made his great reputation, especially "Raggle Taggle" and "Spanish Raggle Taggle," will turn with avidity to his new volume. There is, of course, a strong contrast between the Fascist Italy seen by Dr. Starkie and the Italy of Garibaldi's day, whose political upheavals occasionally disturbed Lear's domestic arrangements. The most interesting things in Dr. Starkie's book are his interview with the Duce and his visit to Abyssinia. Is he, I wonder, related to the author of "ARTHUR RIMBAUD." By Enid Starkie. With 12 Illustrations (Faber; 15s.).? Rimbaud, French poet and adventurer, played a strange part in Ethiopian affairs during the 'eighties of last century.

Dr. Starkie also gives us a vivid impression of Italy's most famous modern poet-patriot, whom he heard speak on the eve of the Fiume adventure, and whose life-story is told in "D'ANNUNZIO." By Tom Antongini. With Portrait Frontispiece (Heinemann; 15s.). This deeply interesting record of the most romantic among the great literary figures of our time is an authoritative work, for the biographer was D'Annunzio's secretary, and can claim among his qualifications "thirty full years in common with him," besides more than 700 of his letters.

Another intimate study of a famous contemporary writer, this time an Englishman, is given in "A POET AND TWO PAINTERS." A Memoir of D. H. Lawrence. By Knud Merrild. With Preface by Aldous Huxley and 18 Illustrations (Routledge; 12s. 6d.). The poet, of course, is Lawrence himself, and the two painters are the author of the book and another Dane, J. G. Gotsche. They spent the winter of 1923 with Lawrence and his wife on a lonely ranch near Taos, New Mexico. It is a relief to meet a book about Lawrence that is so direct, straightforward and objective. "I am neither a critic nor a psychologist," writes the author. "I have kept to narrative, as far as I can, about our daily life and its happenings, and when I write of thoughts and ideas, I have let Lawrence speak." Mr. Merrild found that his own memories of Lawrence's talk were accurately represented by conversations in Lawrence's books written at the time, and so he gives actual quotations, as being more authentic. This book, I think, will take an honoured place in the Lawrentian biographical canon. The author may be interested to know that Edward Lear was of Danish extraction, for his grandfather, who became a naturalised Englishman, originally bore the name of Lor.

Edward Lear's cat, "old Foss," along with Matthew Arnold's Atossa, Dr. Johnson's Hodge, and countless other feline celebrities, finds honourable mention in an erudite but very readable work entitled "THE TIGER IN THE HOUSE." By Carl Van Vechten. With 32 Illustrations (Cape; 12s. 6d.). This delightfully illustrated edition will win new friends for a book which includes all the remarkable pussies in history, and is rich in humour while free from sentimental gush. There is a painful chapter on cruelty to cats in mediæval days. Among allusions to modern "ailurophobes," who disliked cats without ill-treating them, I see no mention of Lord Roberts. The book had

already appeared, of course, before the present Lord Mayor's cat, Dick Whittington, sprang into fame at the Mansion House. C. E. B.

THE PLAYHOUSES.

"GOLDEN BOY," AT THE ST. JAMES'S.

ON the first night the players were too frequently inaudible. By this time it is certain that they have remedied this defect, so that the play may be highly recommended. The characters are distinctly American types, so, for this reason, it may not appeal to the insular. On the other hand, they are all so obviously drawn from life they can hardly fail to arouse one's interest. The father (brilliantly played by Mr. Morris Carnovsky) is a finely observed study. His love for his son Joe is cleverly shown, and his disappointment when the boy abandons music for the prize ring has real pathos. Joe Bonaparte (to judge by his playing "off") has the makings of a first-class violinist. But he seeks a speedier, if more rugged, path to fame. He becomes a prize-fighter, and in a few months is a boxer whose name can pack any stadium. Mr. Luther Adler not so much plays this rôle, as lives it. So much so, that one regrets that the author, Mr. Clifford Odets, brings his play to an inconclusive ending by having his hero die in a motor accident. The home life of the Bonaparte family is delightfully shown. Miss Phoebe Brand gives an air of actuality to the part of the managing housewife with an amusingly shiftless husband. True to life, too, are the scenes in the boxing-camp. The hangers-on and crooks that infest such places are types with which few playgoers are familiar. For that reason they are all the more entertaining.

"FRIVOLITÉS DE FRANCE," AT THE PRINCE OF WALES.

The fact that the chorus ladies are described on the programme as "Fifty Nifty Naughties" gives the clue to this entertainment. Of its obvious over-, and under-, dressed type it is quite good. Miss Joan Warner is advertised as "The Girl Who Shocked Paris," though it is difficult to see how she would even startle a Sunday School class. She is extremely graceful, however, and her "Evolution of Dances" from 1850 to 1950 is one of the high spots of the evening. Mr. Naunton Wayne, that inimitable *compère*, is at his best.

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"DON PASQUALE" AND ITS BEGETTER. By FRANCIS TOYE.



GAETANO DONIZETTI (1797-1848). Composer of the opera, "Don Pasquale," performances of which will be given at Glyndebourne on July 3 and July 8.

I WOULD like to do what I can to call attention to "Don Pasquale," that delicious opera which it was arranged to give last night (July 1), and again on July 3 and July 8 at Glyndebourne. "Don Pasquale" is a masterpiece, the last fine flower of the great school of opera buffa

which began with Alessandro Scarlatti, ranged through Pergolesi, Cimarosa, and Rossini down to this particular product of Donizetti's genius.

Opera buffa is, of course, in reality associated with the classical period in music. Indeed, it may be said to have sprung from the *Commedia dell'Arte*, the artisans' comedy, imperishably linked with the name of Goldoni. It is customary to speak of Pergolesi's "La Serva Padrona" as the original begetter of the form, but this is not quite accurate; there were genuine comic operas before Pergolesi. "La Serva Padrona" succeeded in focussing attention on her charming self largely owing to the accident that she captured the imagination of the French Encyclopædists and thereby effected a revolution in musical taste in Paris and elsewhere. Nobody would have been more surprised at the ultimate result than Pergolesi and his contemporaries, to whom "La Serva Padrona" was but one of quite unimportant comic *intermezzi* sandwiched between the acts of the serious opera which constituted the main



"DON PASQUALE," AT GLYNDEBOURNE: AUDREY MILDMAE AS NORINA, THE YOUNG WIDOW WHO DUPES DON PASQUALE IN ORDER TO GET HIS CONSENT TO HER MARRIAGE WITH HIS NEPHEW. (L.N.A.)

responsible for recasting it, preserved most of the outstanding characteristics. He made an uncommonly good job of it, for "Don Pasquale" is one of the best of all opera buffa librettos, possessing, in addition to the traditional wit and conventional intrigue, a greater variety and, in a way, a more developed sense of characterisation than most of its famous predecessors.

In our own day we have seen composers like Wolf-Ferrari, even Richard Strauss and Mascagni, playing with the *commedia dell'arte* puppets, but there is always something artificial about their efforts, even when successful. "Don Pasquale," on the other hand, is wholly spontaneous and natural.

Goldoni himself might have written this typical story of a rich old bachelor who disinherits his nephew for refusing to marry the lady of his choice, falls in love with his nephew's sweetheart, is tricked into a sham marriage with her and finally hoist with his own petard after the usual zig-zag misunderstandings. The music of "Don Pasquale" is so clear, so immediately attractive, that anybody who goes to Glyndebourne or listens to a wireless relay of the opera will have no difficulty in apprehending it at once. But there are certain details that I would like to recommend to the notice of readers who may happen to be interested.

First and foremost, the lightness and the pungency of the orchestration throughout and the suppleness and the variety of the rhythm. Then there are several numbers of outstanding excellence, such as the duet between the heroine and the old doctor in the first act, the dynamic, bustling quartet at the end of the second, and in the third that serenade which is assuredly one of the most delicious things of its kind in the whole history of opera. It all seems nothing less than a miracle when one considers that the whole opera was written in some eleven days, a period, one would have thought, scarcely sufficient even for the notes to be put on music

paper—and, incidentally, three days less than the probable fortnight assigned to "The Barber of Seville."

It is extremely difficult for us nowadays to understand the attitude and the methods of composers at a time when composition approximated so much more nearly to improvisation. Of course, there were drawbacks. Their reliance on conventional formulae was bound to lead too often to works of a stock pattern. Only when the composer possessed an exceptional genius did he produce one out of, say, twenty works destined to survive; the rest served their brief purpose and disappeared. Such rapidity of composition was, in fact, indispensable to composers who had to rely for a living either on the generosity of patrons or the actual fees received for such and such a work; for musical copyright was, needless to say, then unknown. Nor need we cavil overmuch at a system which has left us as a legacy not only so many first-class works of the Italian operatic school and innumerable compositions by Haydn and Mozart, but several works of first-class importance by Bach and Handel, including "The Messiah" itself, which was, the reader may usefully be reminded, set down on paper in the space of twenty-four days!

To return, however, for a minute to Donizetti, possibly the most fluent of all composers. He was born in 1797 and died in 1848, after three years of insanity. Since he did not seriously begin writing till he was twenty-four, his working life may be roughly put down as consisting of some twenty-three years. During this period he wrote more than sixty operas—that is to say, about three a year—being engaged in practical executive work nearly all the time. It is scarcely credible. Of recent years Donizetti's reputation in this country has stood very low; indeed, he is usually regarded as the embodiment of the superficial, the frivolous, and the commonplace. Nevertheless, even in his serious music there is much to be admired. Busoni, for instance, and the whole school of musicians and critics associated with

him, have repeatedly commended the genuine passion of the sextet in "Lucia." The workmanship of "La Favorita" is on a high level, and isolated numbers of genuine distinction may be found in very many of his operas. Few will deny, however, that he was at his best in works of lighter calibre such as "L'Elisir d'Amore," and, above all, this "Don Pasquale." Here the lightning speed at which he worked was an asset rather than a liability, tending to a freshness and a spontaneity that music nowadays seems to have lost. It is when we listen to a masterpiece of this kind that we realise what a disservice the Romantic Movement did to the world in creating the wholly artificial division between "serious" and "popular" music that now so unfortunately prevails.



"DON PASQUALE": (FROM L. TO R.) DON PASQUALE (SALVATORE BACCALONI), NORINA (AUDREY MILDMAE), DR. MALATESTA (MARIANO STABILE), AND ERNESTO (DINO BORGIOI). (L.N.A.)

It was arranged to give performances of "Don Pasquale" at Glyndebourne on June 28, June 30, and July 1, and two further performances will be given—on Sunday, July 3, for members of the Glyndebourne Sunday Opera Club and their guests, and on July 8.

fare of the evening. Yet the serious operas are all as dead as mutton; it is the insignificant interludes that survive. So much for them.

Full-length comic operas, though not unknown, did not become common till the middle or the end of the eighteenth century; the type, with its more or less traditional characters, its conventional imbrolios and misunderstandings, will be familiar to many readers. Mozart's "Cosi fan Tutte" provides a good example, but I suppose that Cimarosa's "Il Matrimonio Segreto" was in its own day the most famous of them all. Composers, notably Pucini, Napoleon's favourite, turned them out by the score, but few have survived. There can be no doubt, I suppose, that the legitimate monarch of the kingdom of opera buffa is our old familiar friend "The Barber of Seville." Personally, when it comes to Rossini, I like almost equally several of its more or less experimental predecessors, and perhaps prefer "La Cenerentola," but there is no denying the unique place occupied by "The Barber," which for more than a hundred years has commanded the allegiance of professional musicians of every school and of amateurs of every country.

It may seem odd that an opera of this particular school should have been produced so late as 1842, which was the date of "Don Pasquale." The explanation, however, is comparatively simple. First and foremost, it is often forgotten that the Romantic



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Ancient and Modern Pictures and Drawings, the property of the late THOMAS BROCKLEBANK, Esq., sold by order of the Executors; of GEORGE L. DURLACHER, Esq., THE RT. HON. THE EARL OF INCHCAPE, THE RT. HON. LORD STANLEY OF ALDERLEY, THE RT. HON. ARTHUR JAMES, EARL OF BALFOUR, K.G., O.M., and from other sources.

ON MONDAY, JULY 11

Early English Engravings and Pen and Ink Drawings, the property of the late MRS. A. A. WATNEY WEGUELIN, sold by order of the Executors, Modern Drawings and Original Etchings, sold by order of the late PHILIP A. COHEN, Esq., and Water Colour Drawings sold by order of the Executors of J. M. HARDCASTLE, Esq., and from other sources.

ON TUESDAY, JULY 12

Porcelain and Glass, Objects of Art, Decorative Furniture, the property of MRS. A. SWITHINBANK, and from various sources.

ON WEDNESDAY, JULY 13

FINE OLD ENGLISH SILVER, the properties of the RT. HON. THE EARL OF DUDLEY, THE MOST HON. ISHBEI, MARCHIONESS OF ABERDEEN AND TEMAIR, MRS. SWITHINBANK, MISS M. R. DACOMBE, MISS BULL, the late THE RT. HON. ARTHUR JAMES, EARL OF BALFOUR, K.G., O.M., the late MRS. A. A. WATNEY WEGUELIN, sold by order of the Executors, and from other sources.



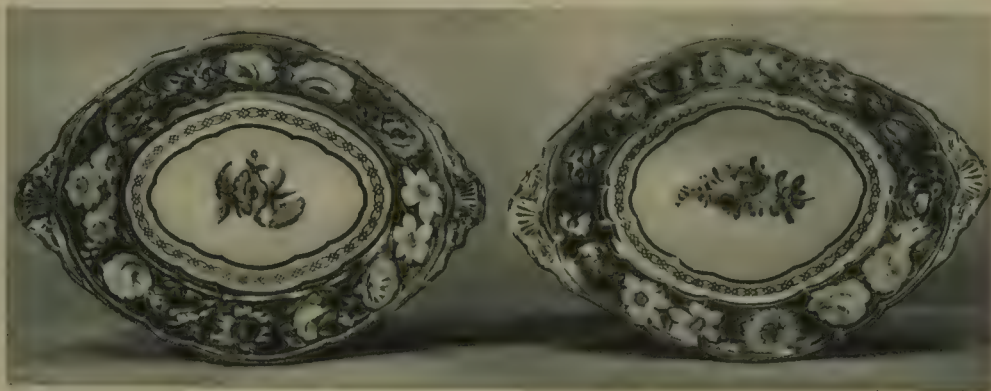
SALE FRIDAY, JULY 8.
A Girl with a Parrot, by G. B. Tiepolo.

ON THURSDAY, JULY 14

Porcelain and Objects of Art, French and English Furniture, Tapestry, Eastern Carpets, the properties of THE MOST HON. THE MARQUESS OF ANGLESEY G.C.V.O., the late THE RT. HON. ARTHUR JAMES EARL OF BALFOUR, K.G., O.M., THE RT. HON. LORD VIVIAN, D.S.O., SIR IAN FORBES-LEITH, BART., OF FYVIE, COL. SIR EDWARD WARNER, BART., D.S.O., M.C., COL. B.T.L. THOMSON, deceased, A GENTLEMAN, and others.

ON FRIDAY, JULY 15

Modern Pictures and Water Colour Drawings, the properties of LEOPOLD ALBU, Esq., deceased, sold by order of the Executors, of PHILIP A. COHEN, Esq., deceased; of LADY MULLENS; of GEOFFREY SHAKE-SPEARE, Esq., M.P., and from various sources. Also a few Bronzes by Jacob Epstein.



SALE THURSDAY, JULY 14, A Swansca and Nantgarw Dessert Service.

ON MONDAY, JULY 18

Valuable Books, the properties of COL. SIR COURTNEY VVYAN, Bt., J. BARLING FISHER, Esq., MRS. HOLBROOKE, the late THOMAS TAYLOR, Esq., the late MRS. A. A. WATNEY WEGUELIN, sold by order of the Executors, and the late THE RT. HON. ARTHUR JAMES, EARL OF BALFOUR, K.G., O.M.

ON MONDAY, JULY 18

Water Colour Drawings, the property of THE HON. TREVOR ROBERTS; and Modern Pictures and Drawings from other sources.

ON TUESDAY, JULY 19

Porcelain, Objects of Art, French and English Furniture, Eastern Rugs and Carpets from various sources.

ON WEDNESDAY, JULY 20

OLD ENGLISH SILVER from various sources.



SALE WEDNESDAY, JULY 13.
A Charles II Oval Two-Handled Tray—1669.

ON THURSDAY, JULY 21

Objects of Art, French and English Furniture, Eastern Rugs and Carpets from various sources.

ON FRIDAY, JULY 22

Pictures By Old Masters, the property of THE RT. HON. LORD BERWICK, BRIG. GEN. SIR HILL CHILD BT., K.C.V.O., C.B., C.M.G., D.S.O., CAPT. F.C.F. PARKER; CAPT. GEORGE PITT-RIVERS, and from other sources.

ON MONDAY, JULY 25

Ancient and Modern Pictures and Drawings from various sources.

ON TUESDAY, JULY 26

Objects of Art, French and English Furniture, from various sources.

ON WEDNESDAY, JULY 27

Old English Silver, Objects of Vertu from various sources.

ON THURSDAY, JULY 28

Porcelain, Objects of Art, French and English Furniture and Eastern Rugs and Carpets, from various sources.

ON FRIDAY, JULY 29

Old Pictures from various sources



SALE THURSDAY, JULY 14.
A Louis XV Parquetry Library Table.

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Telephone: Whitehall 8177.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE motor industry were flattered in the recent Birthday Honours List as Lt.-Col. C. V. Holbrook, the vice-chairman of the Triumph Company, Mr. C. H. Smith, chairman of the Motor Trade Association, and Mr. Andrew Agnew, managing director of the Shell Transport and Trading Company, Ltd., were all honoured by the King conferring a Knighthood upon them. I offer these gentlemen my sincere congratulations on their knighthoods, which they all thoroughly deserve, for each has done much national service as well as aiding the motor industry to better itself.

Congratulations also to the winners in the recent Royal Scottish Automobile Club's Rally. Any car and driver which can gain an award in that annual

event thoroughly deserve it as it is a severe test of both the skill of the pilot and the stoutness of design and construction of the car. As usual, Col. R. Rippon won the closed-car premier award with his "Straight-Eight"-cylinder Daimler saloon, and the Lagonda entered by Lord Waleran won the premier award for open cars in the coachwork competition which followed the four days' strenuous road trial. In fact, this Rally was a much severer test of both cars and drivers than the R.A.C. Rally earlier this year. The hills and mountain-pass roads and a certain amount of cross-country work ditched some of the competitors, fortunately without any serious personal injuries. There were, I saw, many women competitors who showed excellent skill and handled their cars very well. Class I. for open cars up to 1300 c.c.-cylinder capacity was won by the M.G. driven by F. G. Cornish; Class II. closed cars up to 1300 c.c. by Miss I. C. Schwedler, driving her Hillman "Minx," beating all the males as well as those of her sex in this large class.

A 12-h.p. Singer driven by T. Leslie McDonald won Class III., for open cars up to 2200 c.c., and a very nice drophead coupé it is. Class IV., for closed cars up to 2200 c.c. was won by the 16-h.p. Rover driven by C. L. Bembridge; while in Class V., open cars exceeding 2200 c.c., Lord Waleran's Lagonda drop-head coupé won the first prize, and a Vauxhall "twenty-five" saloon, the closed car over 2200 c.c. Class VI. first prize with the highest marks of the whole Rally, a proud position for this British-built automobile. No doubt Luton town rejoiced when the factory there where Vauxhall cars are made heard the news at the conclusion of the Rally.

Mr. George M. Denton's Ford V.-8 30-h.p. car won the "Furth of Scotland" prize, Mr. C. L. Bembridge's 16.9-h.p. Rover saloon the "Perseverance" prize, Mr. F. G. Cornish's M.G. Midget the Novice



SUMMER BESIDE THE FIRTH OF FORTH: AN M.G. TWO-LITRE SALOON NEAR THE FAMOUS BRIDGE.

The M.G. model seen here is fitted with four-door saloon coachwork. The engine is a six-cylinder type mounted on rubber and it has a four-speed synchromesh gear-box.



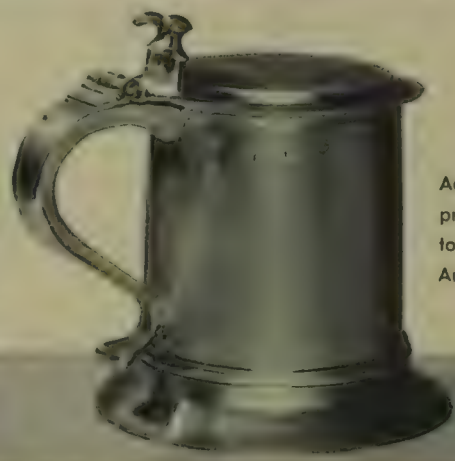
VISITING IN SURREY: A ROVER "SIXTEEN" SPORTS SALOON, A CAR DISTINGUISHED BY VERY STRONG CONSTRUCTION, SEEN THROUGH THE GATEWAY OF A CHARMING GARDEN.

prize, Mr. D. T. Wingate's Wolseley the "Old Car" prize, and Mr. R. K. N. Clarkson, a member of the R.S.A.C., made fastest time in Bo'ness Hill test on his Ford to win the *Motor World* Challenge Cup.

In the carriage beauty competition held outside the Empire Exhibition grounds at Glasgow the open cars Class I. was won by a 10-h.p. Talbot, Class II. by

[Continued overleaf.]

June 14th and
following four
weeks
10 a.m.-6 p.m.
Sat. 10-1



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with skirt base

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A Small Bureau of finely figured walnut. 23 ins. wide. Circa 1725.



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Continued.

a 16-h.p. Triumph "Dolomite" coupé, and Class III. by the drophead Lagonda coupé. For closed cars in the carriage competition, Class I. was won by an Austin "Twelve," Class II. by Viscountess Chetwynd's 14-h.p. Lanchester, Class III. by a 15-h.p. Daimler, and Class IV. by Colonel Rippon's "Straight Eight" Daimler saloon. A very striking lot of cars which visitors to the Exhibition greatly admired.

For the second year running our British-built 1500-c.c. racing cars have won the international Picardy Grand Prix race, held on Sunday, June 12.



MOTORING TO HEAR GREAT MUSIC: A DODGE "CUSTOM SIX" COACHCRAFT COUPÉ AT GLYNDEBOURNE; A CAR SEATING FIVE COMFORTABLY, AND PRICED AT £515.

The race was won by Mr. Raymond Mays, driving his 1½-litre supercharged racing E.R.A., averaging 90.92 miles an hour for the fifteen laps of this natural road course in 1 hr. 0 min. 3.6 sec., as compared with the 1½-litre supercharged Maserati piloted by the Italian driver Bianco, which finished second in 1 hr. 2 min. 26.6 sec. As a matter of fact, "B. Bira," on another similar British E.R.A., made the fastest lap, beating the previous record by 6 sec. at an average speed of 95.80 miles per hour, but lubrication trouble caused him to retire. The final race was a distance of 94½ miles, but those who took part in it had to run previously that day in two heats. Bira won this first heat of 10 laps or 63 miles in 38 min. 45.8 sec. at a speed of 93.92 m.p.h., with Lord Howe second on a similar car in 38 min. 59 sec. Bianco, on the Maserati, being third, one lap behind.

In the second heat Mays won in 40 min. 53 sec. at 89.04 m.p.h., with Wilson on another E.R.A. second in 44 min. 47.2 sec., and Lanza third on a Maserati one lap behind.

In the final Soffietti, on another Maserati, finished third to Mays and Bianco, also a lap behind, while Villeneuve, on a Bugatti, was 3 laps in the rear of the finishers, with Wilson (E.R.A.) and Lanza fourth and fifth respectively, a lap behind. Last year Mays on the E.R.A. won at the average speed of 91.33 m.p.h.

These winning brackets by British cars largely help the export business of our automobile industry.

Everyone in this country is aware of the great revival in the Irish arts which has taken place in this

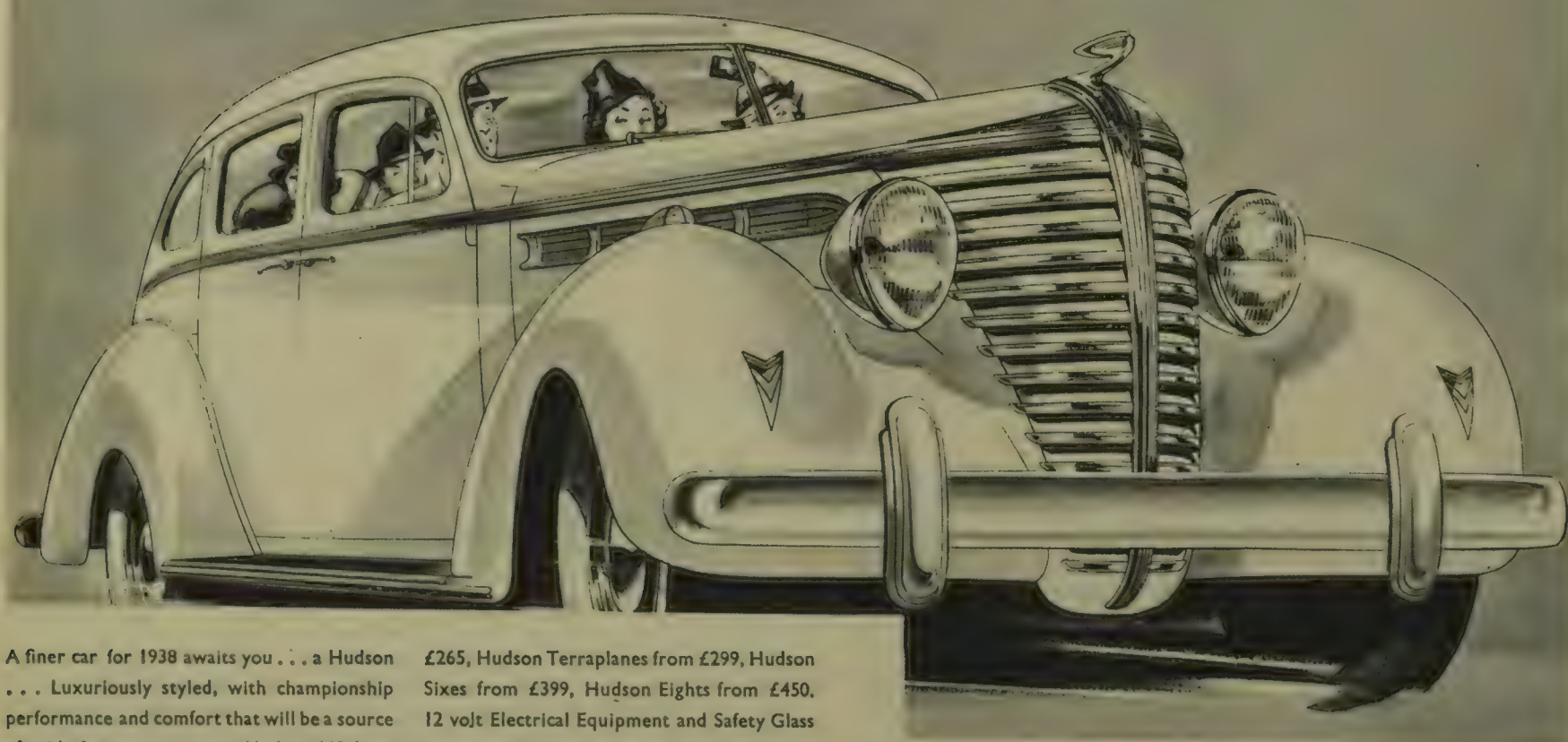


FORD RESEARCH AND FORD ACHIEVEMENT: AN "EIGHT" MODEL OUTSIDE THE HENRY FORD INSTITUTE OF AGRICULTURAL ENGINEERING AT BOREHAM, ESSEX.

century, but probably comparatively few of our readers are familiar with modern Irish painting. They have an excellent opportunity for studying this now, for the Dublin Painters' Society is holding its first exhibition in London at the offices of the High Commissioner for Eire, at 33, Regent Street, S.W.1. There are works by Paul Henry, R.H.A. (one of the founders of the Dublin Painters' Society), and such artists as Charles Lamb, May Guinness, Lady Mabel Annesley, and many others. If Irish painting is as fertile in talent as Irish literature and drama have been, this exhibition should well repay a visit.

New 1938 HUDSON

SIXES AND EIGHTS



A finer car for 1938 awaits you... a Hudson... Luxuriously styled, with championship performance and comfort that will be a source of pride for years to come. Hudson 112 from

£265, Hudson Terraplanes from £299, Hudson Sixes from £399, Hudson Eights from £450. 12 volt Electrical Equipment and Safety Glass throughout fitted standard on all Hudsons.

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The fashionable or informal resorts of the Riviera, Cote Basque, Atlantic Coast and just across the Channel, of Picardy, Normandy and Brittany.

ROMANTIC HISTORY

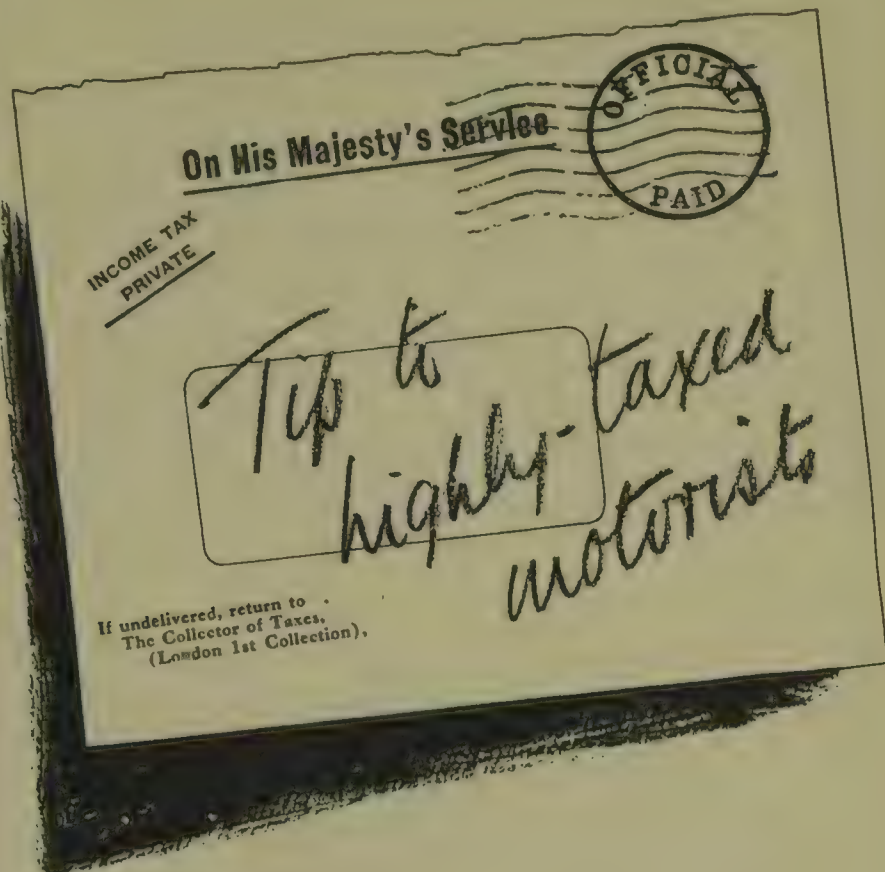
Roman and Mediæval France, the Chateaux of the Loire, and many wonderful Cathedral Cities.

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You have heard a good deal of light oils. You know that the lighter the oil, the less the fluid friction. And the less the fluid friction, the less the waste of power. Less friction—higher m.p.g.!

But light *mineral* oil, whilst good enough for normal conditions, won't stand up to high temperatures, to emergency conditions. That is when you need a compound oil. Price's Motorine oil is a light *compound* oil. It is basically a mineral oil—but blended with a scientifically calculated quantity of fatty oil. That fatty oil gives you something in hand when exacting conditions arise.

In Price's Motorine, therefore, you have as light an oil as is consistent with safety. You gain extra m.p.g. More important, you have extra protection for your engine when you are driving fast.

So why not kill two birds with one stone? Use Motorine—get cheaper and safer running. And remember, it costs no more than other high-grade oils.

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Of Interest to Women.



Sunshine Settings.

Somewhere the sun is always shining and among the places he visits during the ensuing weeks are the holiday resorts in the British Isles; nevertheless he does not neglect the many countries of interest south of the Equator. As *The Illustrated London News* is read in every quarter of the globe, the pictures on this page are devoted to washing-frocks. It may come as a surprise that there are so many variations on this theme; as will be seen, they are simple, practical and becoming. They have been assembled in the salons of Debenham and Freebody, Wigmore Street, by one who has travelled by land, air and sea in order to discover something which is different and will flatter the figures of this firm's fashionable clientèle. Frankly, she has sponsored three "major" successes during the past two years, which made their début to the public in the pages of this paper. There were the frocks of "whiskered silk," which are still looked on with the greatest interest. Of course, new models are added each season to the collection. Then came those of "lichen silk," succeeded by the "terrier" dresses. Everyone must write for the washing-frock brochure.



Pictured Fashions.

There is something very attractive about the illustrations on this page. Washing-frocks for picnics are seen on the left, for gardening and general wear in the photograph above, and for tennis and other games in the one below. Of course, they may be studied in the Washing-Frock Department on the first floor at Debenham and Freebody's. Above, on the left of the group, is a check cotton frock with a French knot finish, its revers and cuffs of embroidered piqué. The crossover effect is particularly becoming to the woman who is not so slender as she might be; the cost is 35s. Such a joy is the frock in the centre for a young girl, which is only £1 1s. The check is accentuated with French knots. Striped gingham makes the frock on the right. It is fresh-looking and costs 30s., with tailored revers and puff sleeves.

Linen Lace and "Chroclyn."

Unusual, original and slimming is the dress with graceful lines seen on the right in the picnic group, primarily destined for the woman who is standing on the threshold of the autumn of life. It consists of a frock and coat with long sleeves carried out in linen lace, and although the buttons take the form of four-leaf shamrocks, the cost is merely 78s. 6d. "Chroclyn" with a waved weave makes the dress in the centre, which is 63s., including the chiffon scarf. Much to be desired is the model on the extreme left, in crêpe with a rough surface, and of it one may become the possessor for six guineas. Perfectly practical and practically perfect are the tennis dresses in the group on the right. Silk piqué makes the shorts-dress on the left, for 29s. 6d., while 59s. 6d. is the cost of the linen shorts-dress with wrap skirt; that is likewise the price of the Macclesfield washing silk dress on the right.



Castles Grim

and Castles Gay!

As one roams about Czechoslovakia, that new-old land, what a wealth of history, what a store of legend greets one! Colourful costumes, old-world customs, putting the clock back down the years. Mediæval towns, little changed by the hand of time. Great castles which have known the warriors of many a faction—Tartar, Turk, Habsburg, the all-conquering armies of Napoleon. Castles grim and castles gay.

To those whose minds can jump the centuries, what stories can they not tell!

Go spend a holiday there this Summer. With such a background you'll have a delightful time,

weeks that you'll never forget! There are comfortable modern hotels, pleasant old inns, waiting to give you a right royal welcome. Tennis, golf, shooting, fishing—your favourite sports, all at your command.

For the artist and photographer there are magic scenes to 'capture' . . . breath-taking panoramas of mountain and valley . . .

perhaps some novel views of the wonderful stalactite grottoes of Demanova in the Tatras. If you want to take the cure, you have the finest range of spas in the world to choose from—Carlsbad, Marienbad, Pistany and so on.

And of course, this year there is the 10th 'Sokol' Festival, which is being held in Prague from June 26 to July 6. This is the most important event in the life of the nation.

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Prague, Tetranska Lomnica, Pistany, Brno

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Carlsbad, 15 days £17. 6.0

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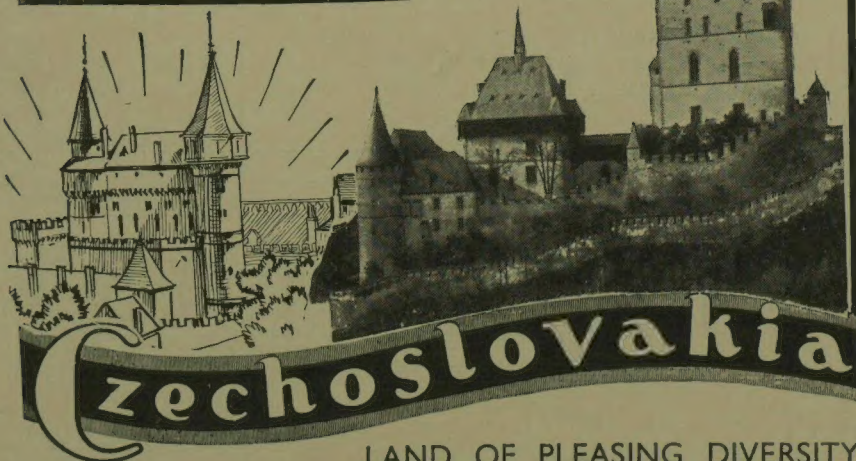
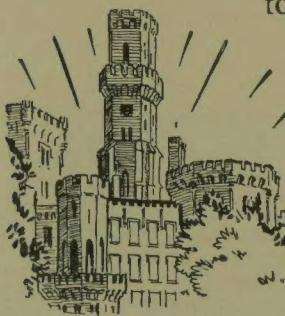
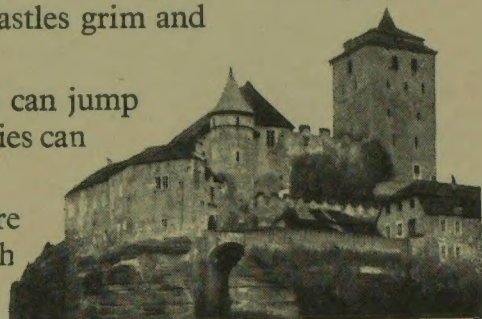
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(3rd class travel) Escorted throughout. Three excursions

9 days . . . £13.13.0



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FOR THREE WEEKS



Sale Catalogue sent on Request.

A TYPICAL EXAMPLE OF VALUE OFFERED

A group of special bargains in fur trimmed coats, represented by this example in pale grey French velour, cape edged selected white dyed grey fox. Original Prices. 18½ to 30gns.

Sale Price 12½ gns.

Debenham & Freebody

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(Debenhams, Ltd.)

NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

ITALIAN RESORTS ON THE ADRIATIC.

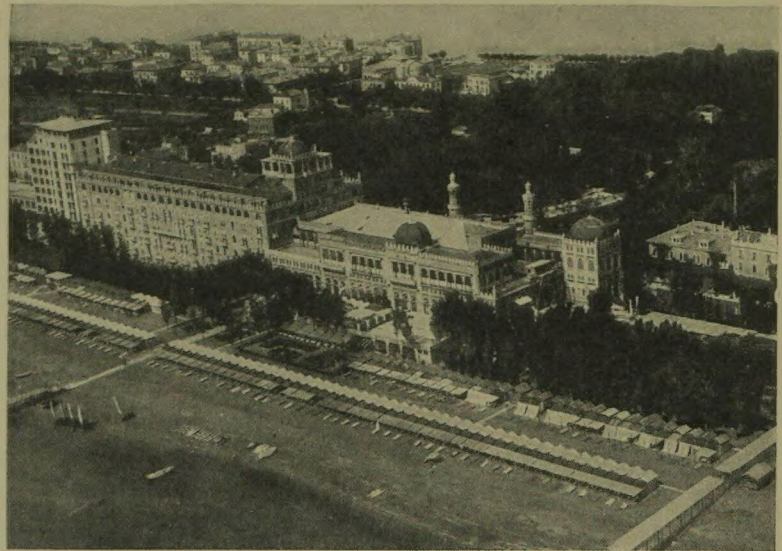
FOR those who wish for a holiday by the sea with good bathing and those other attractions of the modern seaside resort—tennis, rowing and sailing, together with up-to-date amusement—on distant shores, where there is the added charm of an unusual environment, Italy has a wide choice to offer along her Adriatic coast. Naturally one writes of Venice first, for there is so much more there than that which appertains to the ordinary seaside resort. No one would dream of going to Venice and failing to see those treasures of art and architecture for which it is world-renowned—the Basilica of St. Mark's, the Piazza San Marco, with the Campanile, the Palace of the Doges, and its Bridge of Sighs, the Church of Santa Maria della Salute, and the wonderful pictures and other art treasures to be seen in these buildings, in the Academy of Fine Arts, and in many other palaces and churches.

When, combined with all this, you have a Lido which is famed throughout the world, the superlative attraction of Venice for the holiday-maker from other lands can be understood. Quite apart from the city of Venice, with

which it is linked by a frequent steamer service, the Lido is on an island seven, and a half miles in length and from 300 to 1000 yards wide, which faces the Adriatic on one side and the waters of the Lagoon on the other. Here, in a situation which is ideal, and where the heat of the sun is tempered with cooling breezes, are modern hotels of all grades, many with beautiful grounds, well-shaded avenues, large open spaces, a public garden, and dainty little villas, all giving easy access to a magnificent bathing-beach three miles long. Facilities for bathing are on a gigantic scale, yet admirably arranged; and there is ample room for all manner of beach games, and for fourteen tennis courts and a miniature golf-course! Several of the leading hotels have their own charmingly laid-out beach enclosures; and a large restaurant is a further welcome attraction. The Lido is also a great centre for rowing, sailing and water polo, and it has a 9-hole golf-course with an up-to-date club-house, a Luna Park and a riding-school.

On the opposite Adriatic shore, not far from Pola, is the island of Brioni, three and a half miles long by one and a half wide, the whole of which has been organised as a health resort; and which, with some 1700 acres of luxuriant vegetation, an imposing group of hotels facing the sea, a good, gently-shelving, sandy bathing-beach and excellent provision for polo, tennis, and golf, constitutes a delightful holiday centre. At the head of the Gulf of Quarnaro, on the narrow strip of mainland which marks the meeting-place of Italian and Yugoslavian territory, is another Adriatic resort of considerable charm—Abbazia. It stretches along the sea-coast for a distance of two miles, with a background of wooded heights among which there are pleasant walks. The coast is rocky, with cliffs and low headlands,

but there are frequent wide stretches of sand, affording safe bathing. Its hotel accommodation is on a grand scale; and amongst its sporting facilities are tennis and a nine-hole golf-course, whilst amusements include



SHOWING SOME OF THE LARGEST OF THE HOTELS AND THE MAGNIFICENT BEACH: THE WORLD-FAMED LIDO AT VENICE AS SEEN FROM THE AIR.

Photograph by ENIT, London.



THE CHARMING SUBURB OF ABBAZIA, ON ITALY'S ADRIATIC COAST: A VIEW OF THE BATHING-BEACH AT LAURANA. (Photograph by ENIT, London.)

orchestral concerts, an open-air theatre, and floral fêtes. South of Venice, and rather more than half-way between it and Ancona, is Rimini, an Adriatic resort which has come very much to the fore of late. The shore borders a fertile plain, stretching to vine-clad hill-sides, and beyond the mountains of the Apennines form a background of beauty. Rimini is extremely well provided with hotels. It has charming public gardens, a climate which is at its best during July and August—sunny, dry, and with cooling winds blowing from the sea; and its other attractions include tennis and boating, theatres, and a Kursaal. Not far from Rimini, and connected with it by an electric tram service, is Riccione, also a modern and exceedingly well-laid-out resort. There is a vast stretch of beach; and it resembles Rimini in its organisation for sport and pleasure and the standard of its hotels. Among other modern-developed, but smaller resorts, further south along this coast, are Cattolica, Pesaro and Pescara, at each of which the bathing is quite good.

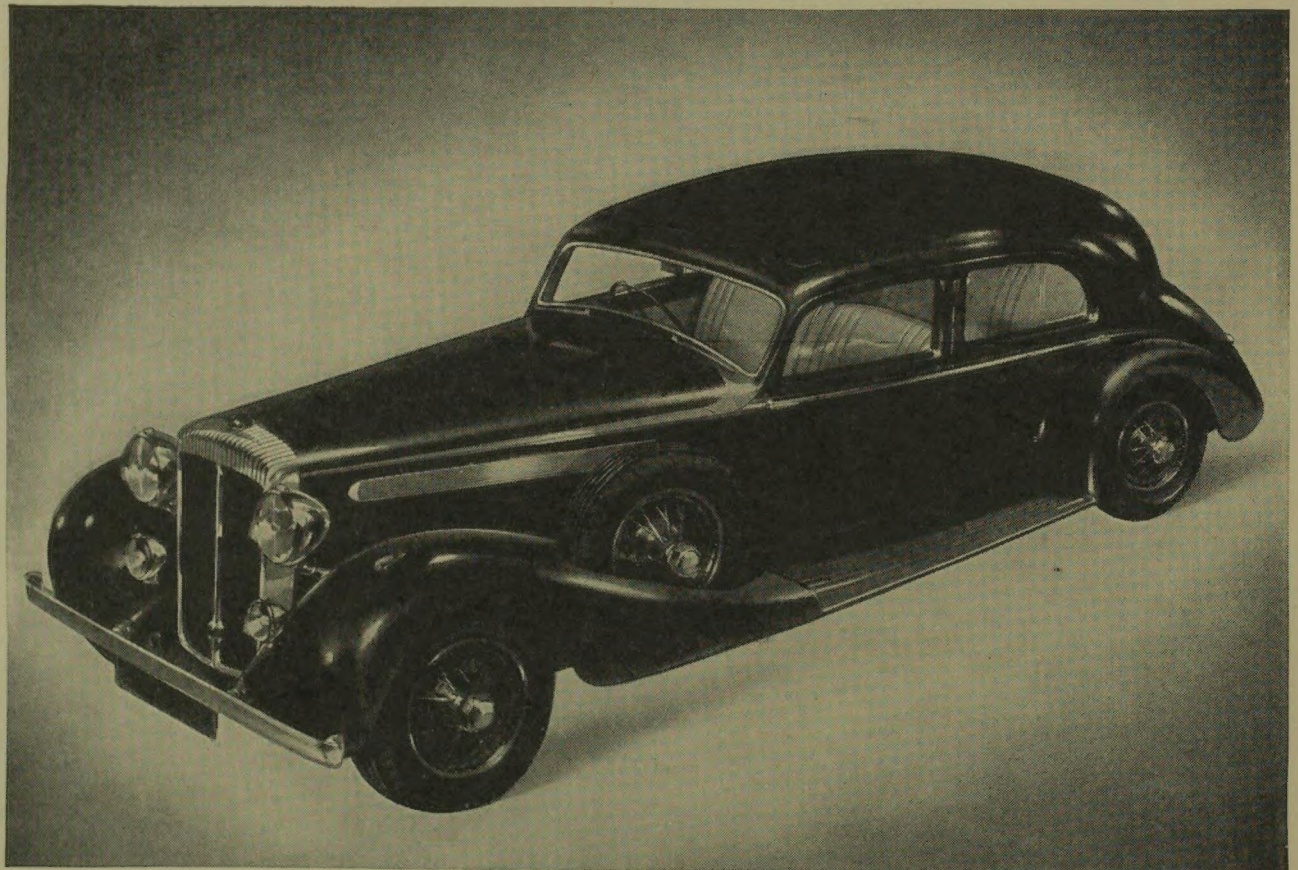


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Interpreted by famous coachbuilders

Modern lines give lively grace to this Daimler Light Straight Eight—a Sports Saloon of very high performance. Unostentatious—but individual. Daimler character was never more ably interpreted. Stratstone can help you to choose your own personal Daimler—or can have it designed and built to your requirements.



DAIMLER STRAIGHT EIGHT LIMOUSINE	-	-	-	-	£1550
DAIMLER LIGHT STRAIGHT EIGHT	-	-	-	-	£1050
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